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AVANT-GARDE



painting & sculpture
in america 1910-25

AVANT-GARDE

painting & sculpture in america 1910-25

WILMINGTON
DELAWARE: Art Museum

AVANT-GARDE

painting & sculpture
in america 1910-25

DELAWARE ART MUSEUM

April 4 - May 18, 1975

Co-Sponsored by the
University of Delaware
& Delaware Art Museum

Z5020W



An exhibition organized by the Department of Art History
and Division of Museum Studies, University of Delaware,
in cooperation with the Delaware Art Museum, Wilmington.

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Foreword

This exhibition and the publication of this catalogue mark the culmination of a year-long cooperative effort between the Delaware Art Museum and the Department of Art History and Division of Museum Studies at the University of Delaware.

A full range of scholarly and administrative capabilities was brought to bear on this project, and the involvement of a host of people, from students to curators, collectors, and dealers, was necessary to insure a successful exhibition.

From the scholarly standpoint, many hours of research, writing, photographing, and inquiry went into the search for suitable objects and the preparation of biographical entries and catalogue essays. Foremost in the minds of all who worked on the project was the importance of making a permanent contribution towards knowledge and understanding of this important period in American art.

From the administrative side, the difficulties inherent in a joint effort between two disparate, yet like-minded, institutions, using a mixture of professional and student participants, led to an early statement of respective areas of responsibility and a mutually agreeable statement of objectives. In addition, there were the attendant problems of arranging for transportation of art works from all over the country, some of which have not been on public view since the Armory Show in 1913.

Throughout this difficult, yet rewarding, endeavor Dr. William Innes Homer, our Guest Director for the exhibition, Rowland Elzea, our Curator of Collections, and Dr. Edward Alexander, Director of the Division of Museum Studies, have managed to balance these many, varied, and time-consuming demands and to assemble what we consider to be a highly important exhibition.

The Delaware Art Museum takes pride in presenting this exhibition to the public and is grateful to the many individuals and institutional lenders for making the works of art available. Special thanks go to the National Endowment for the Arts and the University of Delaware for grants to assist in underwriting the costs of the exhibition and publication of the catalogue.

Charles L. Wyrick, Jr., Director
Delaware Art Museum

Preface and Acknowledgments

The adventurous, experimental, avant-garde artists who flourished in the United States between 1910 and 1925 have never received the attention they deserve. To be sure, their achievements have been chronicled in a general fashion by Milton Brown (*American Painting from the Armory Show to the Depression*, Princeton, 1955), and they have been the subject of several ground-breaking exhibitions (*Pioneers of Modern Art in America*, Whitney Museum of American Art, 1946; *The Decade of the Armory Show*, Whitney Museum, 1963). But before the present exhibition and catalogue, there has been no comprehensive, detailed visual study of the art of the period. Even our efforts, however, should be considered exploratory, for much remains to be done with advanced artists and groups active in America between 1910 and 1925.

Our aim in presenting this exhibition was to survey the character and nature of early avant-garde painting and sculpture in the United States. This task involved both aesthetic and historical judgments. We have tried to present many of the best works, visually speaking, produced by advanced American artists. Yet we have also included some examples to illuminate one or another historical point or to illustrate the range of an artist's style. Our objective, too, has been to present American art of the 1910-25 period in relation to its sources in European modernism. In so doing, we have tried to indicate the extent of American painters' and sculptors' immersion in avant-garde aesthetic currents emanating from Europe, and, at the same time, to point out the distinctive, original contributions that American artists have made.

Still another goal has been to search out little known or forgotten artists of the period, to reassess them, and to place their work in historical perspective. More than a few artists who have dropped into obscurity, or who are better known for later and different styles, produced extremely exciting, original works that are worthy of reconsideration and reassessment. This, of course, is only possible when their creative production is brought to light and exhibited.

The specific historical contribution the exhibition makes means a great deal to the professional staff of the institutions that have sponsored it. But of equal importance is the experience gained by the graduate students in art history who played a crucial role in helping to organize and present the show. The exhibition grew out of my fall 1974 graduate seminar on "Avant-Garde Painting and Sculpture in America, 1910-25," and the students continued to work on the exhibition as a project for Museum Studies 803, offered during the spring of 1975 by Dr. Edward Alexander, director of the University of Delaware's Division of Museum Studies. These students deserve much more recognition than the mere mention of their names—Nick Clark, Peggy Clunie, Shelley De Angelus, Betsy Fahlman, Doug Hyland, Mel Lader, Bill Rasmussen, Paul Schweizer, Wil Scott, Priscilla Siegel, Rick Stewart, Susan Strickler, Cathy Turrill, and Gib Vincent. I am also grateful to Louise Hassett Lincoln (M.A., Delaware, 1972), Roberta K. Tarbell (M.A., 1968, Ph.D. candidate, Delaware), and Judith K. Zilczer (Ph.D. candidate, Delaware) for their contributions to this catalogue.

Betsy Fahlman, a member of my seminar, diligently assembled the photographs of artists that accompany the essays. I owe her a great debt of gratitude for her perseverance. I am also indebted to Roberta K. Tarbell for information about early twentieth-century American sculpture.

To complement the exhibition, the Department of Art History, in cooperation with the National Collection of Fine Arts, Smithsonian Institution, has devoted the fifth of its annual

symposiums on American art to the "Rise of the American Avant-Garde, 1910-1930." The symposium, scheduled at the University of Delaware on April 18, 1975, brings to the Clayton Conference Center a group of scholars who have distinguished themselves in the study of early twentieth-century American art: William C. Agee, Milton W. Brown, Peter C. Bunnell, Lloyd Goodrich, Garnett McCoy, Linda Nochlin, Roberta K. Tarbell, and Judith K. Zilczer.

I would like to thank personally, and on behalf of my students, the following individuals for their assistance in preparing the exhibition: William C. Agee, Matthew Baigell, Erwin S. Barrie, Donald Baum, Thomas Beckman, Thomas H. Benton, Lois Blumstram, Susan L. Boone, Beverly Boxer, Fannie T. Brenner, Anna C. Briggs, Jack Briggs, Doris Bry, Ruth Bryan, John Cage, William Camfield, Lawrence Campbell, William P. Campbell, Susan Carr, Deborah Chotner, Peter Christoph, Mrs. Arthur Collins, Kenneth Cook, Aileen B. Cramer, Paul Creamer, Mitchell Cutler, Elizabeth Dailey, Mr. and Mrs. Mell Daniel, Peter H. Davidson, Mrs. Stuart Davis, Georgia de Havenon, Elaine de Kooning, Mrs. Armand Denis, Mrs. Seth Dennis, Anne d'Harnoncourt, Honoria M. Donnelly, Lotte Drew-Bear, Terry Dreyfus, Peter Dzwonkoski, John J. Fallon, Lenore B. Fein, R. Feinstein, Mr. and Mrs. Lorser Feitelson, Bella Fishko, Robert J. Forsyth, John Frost, Donald Gallup, Mary Gedo, Noah Goldowsky, Robert C. Graham, Margaret Storrs Grierson, Lili Gross, Robert B. Haas, Tom Hasselman, Ruth Healey, Robert L. Herbert, James Hodgson, Mrs. Reynolds Holding, Nikifora N. Iliopoulos, Moritz A. Jagendorf, Mrs. Margery Mansfield Janes, Sidney Janis, Paul Juley, Martha R. Kantor, Mr. and Mrs. Leon Kelly, Antoinette Kraushaar, Gertrude K. Lathrop, Nancy Liddle, Susan Lieberman, Louise W. Lippincott, Harry H. Lunn, Jr., Jean Macdonald-Wright, William A. Matt, Garnett McCoy, Caleb McKenzie, Jean Miller, Priscilla Milliman, Ruth M. Miner, Irene

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Needless to say, I am also indebted to Charles Wyrick, Jr., Director, and Rowland Elzea, Curator, of the Delaware Art Museum for their sympathetic cooperation and to Dr. Edward Alexander for overseeing the later stages of the show. I am particularly indebted to Dr. E. A. Trabant, president of the University of Delaware, for his support of the project. My thanks also go to Margaret Pyle Hassert, who skillfully and patiently edited the texts of this catalogue, to Paul Shaub, who designed the catalogue and supervised its production, and to Susan Reinhardt, who handled much of the correspondence and record-keeping for the Department of Art History.

The portions of the exhibition and catalogue that are mine I dedicate to Virginia Zabriskie. She has been a leading pioneer in recognizing many of the little known artists of the period and gave me invaluable advice in planning this visual study of the American avant-garde, 1910-25.

William Innes Homer
Chairman, Department of Art History,
University of Delaware, and
Guest Director of the Exhibition

The Rise of the Avant-Garde in America: Issues and Aesthetics

by Paul Schweizer, Priscilla Siegel,
and William Rasmussen

In the third decade of the nineteenth century, the French utopian socialist Henri de Saint-Simon declared in his *Opinions littéraires, philosophiques et industrielles* that "when we wish to spread new ideas among men, we inscribe them on marble or on canvas." Reflecting the nineteenth century's confidence in the notions of progress and perfectibility, Saint-Simon saw the arts as an ideal vehicle for the promotion of new ideas in society. These ideas, he noted, would be championed by an "avant-garde" of artists who would exercise a positive influence on the course of all human endeavor.

Saint-Simon's use of "avant-garde" is noteworthy, for, although examples of radicalism in the arts existed before 1825, it was only with Saint-Simon that the arts came to be associated with the term. Indeed, after Saint-Simon, "avant-garde" was accepted as the appropriate label for all artists whose radical and experimental techniques stood in opposition to the standards of conventional practice and theory.

After a succession of artistic revolutions, Paris was recognized by the end of the nineteenth century as the international center for artists who sought to associate themselves with the liberating forces of the avant-garde. During the first decade of the twentieth century, a small group of American artists also became interested in this ideology and began to investigate some of the new artistic developments that were taking place in Europe at that time. Although dissatisfied with America's genteel tastes and academic traditions, these artists believed wholeheartedly in the American ideas of freedom and individuality. Inspired by Whitman and Thoreau, they maintained that America's destiny would never be fulfilled by following the insipid remnants of nineteenth-century eclecticism. Hence, they looked to the avant-garde of Europe for a formal vocabulary that would accurately reflect the world they saw developing around them.

Living primarily in New York City, these young painters and sculptors were exposed to the sights and sounds of a burgeoning urban age. Fascinated by the mechanization which gave rise to the skyscraper, the automobile, and the airplane, these artists significantly altered their perceptions of space and time. Concurrently, the continuing influx of immigrant groups, with their progressive social ideals, helped reinforce the notion that America was in the midst of a huge social upheaval. The muckraking magazines, like *McClure's*, *Collier's*, and *Cosmopolitan*, upheld this idea also by their demands for relief from the influence-peddling and corruption that was to be found in business and politics. Various crusaders, like the atheist Robert G. Ingersoll and the suffragette Harriet S. Blatch, even strove to change some of the most basic institutions upon which American society up to that time had been based. In various areas of scholarship, there was change too. Dr. Sigmund Freud's lectures at Clark University, for example, led the American public to an increased awareness of the new explanations that were being propagated for the interpretation of form, expression, and creativity. In the arts, the works of Imagist poets, as well as the dance performances of Isadora Duncan and the early music of Charles Ives, demonstrated that new modes of expression appropriate to the twentieth century were needed.

Stimulated by intellectual and social ferment in their native country, the American artists who traveled to Europe around 1908-15 demonstrated a willingness to experiment with most

of the major "isms" which were being created in Europe at this time. Some aspects of European modernism, however, proved less congenial to the American spirit than others. The Analytical Cubism of Picasso and Braque, for example, was antithetical in nature to America's materialistic outlook and found few true adherents. Similarly, Fauvism, although it was experimented with by a significant number of American artists, appears to have been too emotional for American sensibility.

In general, the most successful work to emerge out of America's contact with the art of the European avant-garde resulted from a conscious attempt to modify European modernism by American experience and interests. Charles Demuth, for example, was able to synthesize Cubist fragmentation with traditional American purity of line and accuracy of detail. The combined Cubist-Futurist styles used by such artists as Joseph Stella, Max Weber, and John Marin were a natural expression of the dynamism and mechanization of American society. Charles Sheeler's Precisionism developed from a Cubist approach, as did also the dynamic vision of Stuart Davis; but both of these artists were thoroughly devoted to American subject matter and values. Other painters, such as Arthur Dove and Georgia O'Keeffe, were liberated by the ideas implicit in abstraction and developed highly original and important modes of artistic expression. Finally, the art of the Synchronists, with strong ties to Delaunay's Orphism, was for a time one of the most advanced and radical manifestations of modernism.

The experimental efforts that emerged from America's contact with the European avant-garde were encouraged most significantly before the Armory Show by Robert Henri and Alfred Stieglitz. Although the art of Henri and his circle was stylistically *retardataire*, Henri's philosophical anarchism and the large "no jury, no prizes" Exhibition of Independent Artists that he organized in 1910 helped to encourage the American avant-garde. Henri's efforts, however, were in large measure eclipsed by those of Alfred Stieglitz, who in 1905 opened his Photo-Secession Gallery, later known as "291." This gallery, at first devoted to photographic reform, expanded its scope in 1908 and became the leading center for the promotion of European and American avant-garde painting and sculpture.

With the celebrated Armory Show of 1913, many of America's avant-garde tendencies were brought into public view for the first time. In this exhibition, which included examples of both European and American modernism, the public was free to compare native artistic developments with the most advanced art of Europe. Although the Armory Show vindicated the cause of American modernism, popular reaction to the show was generally unfavorable. Nevertheless, the Armory Show did bring about a new burst of creative energy which continued through World War I.

The post-Armory Show period witnessed increased confidence in New York City as a cultural capital. New York's bohemia, Greenwich Village, became a center for intellectual and artistic innovation. Experimental theatre and new literary forms came into existence, while little magazines challenging established cultural values proliferated. Writers and critics emerged, whose emphasis was upon the development of a cultural expression of a new America. Avant-garde societies and patrons also appeared. The Walter Arensberg circle and the group around Mabel Dodge helped to stimulate the growth of modern art. European artists like Marcel Duchamp, Albert Gleizes, and Francis Picabia immigrated to New York, and modern European art began to be exhibited with some regularity in commercial galleries. The interest in modernism which developed at the Armory Show was reinforced in 1916 by the Forum Exhibition, a select display of advanced

American art, which directed the attention of the public to modern American painting of quality and thereby signaled a peak of achievement for the avant-garde. Also in 1916, the Society of Independent Artists was formed to provide a yearly exhibition, without jury or prizes, where advanced art could be displayed.

After the disillusioning experience of World War I, the American avant-garde lost much of its vigor. Although the momentum established before the war continued to affect individuals such as Katherine S. Dreier—who along with Marcel Duchamp and Man Ray established the Société Anonyme, Inc., for the encouragement of modern art in America—the predominant tenor of American art in the post-War period was one of ideological retrenchment. There was a conscious attempt by many artists to abandon the imagery and theories promulgated by the European avant-garde. Internationalism, one of the principal ingredients that helped to foster early avant-garde movements in the United States, came to be repudiated in the 1930s and was replaced by an interest in American regionalism. It was only around 1945 that many of the ideas that were championed by America's first avant-garde artists came to the fore again.

Progressives vs. the Academy at the Turn of the Century by William Innes Homer

To understand avant-garde and progressive movements in early twentieth-century American art, it is necessary to recognize the power of the academic point of view and the elaborate establishment that supported it. Today it is hard to realize the strength of the academic tradition because the battle against the Academy has long since been won. But during the years leading up to The Armory Show of 1913, the largest number of painters and sculptors in America were academic. Before that event, the progressives were few in number, and their efforts were little recognized. The Armory Show was the first major breakthrough for modernism in the United States, but it did not bring the immediate acceptance of avant-garde art and the sudden destruction of the Academy. To the contrary, between 1913 and 1917, the power of the Academy was diminished gradually, partly because of the Armory Show and partly as a result of the influx of modern European artists and their works.

What constituted the academic tradition as manifested in the United States before 1913? It is difficult to define because many different styles were recognized and accepted as academic. The word "academic" is, therefore, best applied to a point of view rather than to a particular style. It refers to an approach that stresses the value of inherited tradition, instead of the expression of nature or of the inner emotional world of the artist. Around the turn of the century the academic viewpoint was espoused by the National Academy of Design, an organization that sponsored annual exhibitions and operated a school to preserve the conservative traditions represented in these shows. Founded in New York in 1825, the Academy had attained a position of great power in the American art world by the end of the century, and artists who hoped for recognition had little choice but to submit to the exhibition juries of that organization. The jurors were members or associates of the National Academy and in their selection of works chose to perpetuate their own conservative beliefs. Therefore, art that was experimental, highly subjective, or excessively realistic had little chance for acceptance in the National Academy exhibitions.

Because the academic viewpoint was so firmly entrenched at the beginning of the century, it would be well to characterize that approach to set the stage for the avant-garde artists and movements that opposed it. More than anything else, the academicians relied heavily upon inherited traditions, worthy models from past ages or from contemporary academies elsewhere, such as the Ecole des Beaux-Arts, Paris, and the Royal Academy, London. The basis for these exemplary institutions was the Royal Academy of Painting and Sculpture, founded under Louis XIV, and its model was the art and thought of the seventeenth-century master Nicolas Poussin. His style of painting, in turn, had been heavily derived from antique and Renaissance sources; it was subsequently codified by the first head of the Academy, Charles Le Brun. Some of the principles of the Royal Academy which Le Brun had promulgated were still in effect, somewhat modified, in the late nineteenth century. Among the surviving tenets were the study of the human figure as the chief basis for the fine arts, a belief in the primacy of drawing over color, a rationalized procedure in arriving at the composition of the work of art, and reliance on worthy models from the classical past, including the study of casts of ancient statuary to educate the eye of the artist. In subject matter, history painting was considered the highest category of art, and a morally edifying subject was also desirable. Landscape, genre, portraits, and still life belonged to a lower order of subject matter.

The chief difference between the original French academic viewpoint under Le Brun and the academic tradition in America at the turn of the century was the acceptance of a much wider range of models from the past. Although, in principle, art inspired by the classical tradition was most desirable, the National Academy also accepted art based on the seventeenth-century styles of Hals and Velazquez, on the Barbizon school, and on contemporary French academic painting, all of which emphasized drawing over expressive color. Another major change from the original academic viewpoint involved the infusion of much more sentimentality into the more recent manifestations of the academic tradition, thereby cheapening the earlier noble attitude toward the art of the past. Part of the reason for this growing sentimentality was cultural: the overwhelming presence of popular romanticism, stemming from the mid-nineteenth century, could hardly be discounted even by the most idealistic artists. Therefore, much of the academic art in the United States was saccharine, sentimental, uninspired, often poorly drawn, and, just as often, thoroughly dull.

Progressive artists in America rebelled not only against the kind of academic painting just described but also against the machinery which maintained the strength of the Academy. The annual exhibitions gave very little encouragement to the unorthodox or independent artists, and these financially successful shows dominated the New York art market, largely determining the trends followed by the commercial galleries as well. The Academy in this way enjoyed almost exclusive control over the exhibition and sale of art, a monopoly that progressive artists in the first decade of the twentieth century labored to counteract.

During this period there were several individuals who fought against the conservative academic establishment, but only Robert Henri had any real success in challenging this authority before 1909. Because he believed in individual freedom and progress in art, he fought against blind obedience to established artistic standards and championed a more liberal attitude which gave greater freedom to the artist's creative instincts. Above all, he was a crusader for a native American art, an art based on first-hand experience of the contemporary world in



Robert Henri (Second from Left) and His Friends, c. 1893-94.
Private Collection.

which he lived. A group of Henri's friends from Philadelphia who moved to New York, as he himself did, shared his ideas and followed his lead in creating a style of straightforward painting of the everyday world. They devoted themselves to the life of the common people in the city and depicted such scenes as tenements, slums, and bars, all of which the Academy considered improper subjects.

At first, Henri tried to come to terms with the Academy and to reform it from within, but he soon realized that compromise was impossible. Consequently, he struck out as an independent artist, setting himself against the established, official forms of art. In doing so, he attracted a group of dedicated friends and disciples who worked with him, and together they eventually won a respected place for a native American art that was created freely from direct experience, not according to traditional rules and formulas. Yet their styles—as distinct from their unorthodox subject matter—were *retardataire*, deriving as they did from Manet, Whistler, and early Impressionism, as well as from Goya, Rembrandt, Hals, and Velazquez.

Though the styles practiced by Henri and the artists of his circle were relatively conventional, their ideas about the teaching, production, and exhibition of art were truly progressive and set the stage for the emergence of the avant-garde in America around 1910. Heavily influenced by Whitman and Emerson, Henri believed that the artist's individuality was sacred and that he should make a bold, forthright statement of his personal view of the world, uninfluenced by fads or fashion. The artist, he thought, should courageously go his own way, even though his work might not appeal to the public. Henri also believed that the artist should pay little attention to the outward form or style of the work he was producing. What mattered was the content, the immediate expression of intensely personal ideas. As Henri said about his idol Walt Whitman: "[He] can utter truths so burning that the

edge of the sonnet, roundelay, or epic is destroyed" (*The Art Spirit*, p. 146). Echoing this anti-formalist idea, John Sloan said: "One of the most valuable ideas in Henri's teaching was his contempt for 'making art' one's motive in working" (Sloan quoted in William Innes Homer, *Robert Henri and His Circle*, Ithaca, 1969, p. 82).

Whitman also insisted that the artist be of his own time and place. Ordinary life, even the smallest details of existence, could reveal some worthwhile truth. In the same way, he regarded the common man, the product of American democratic society, as a challenging subject for treatment by the artist. In asking the artist to reflect contemporary life, Whitman was self-consciously and proudly American, not in any flag-waving sense but in the belief that he should celebrate the character of his own nation rather than follow outmoded values and styles from Europe. Henri, in turn, conveyed this self-consciously national spirit, combined with a strongly individual, anti-institutional viewpoint, to his friends and followers in what came to be called the Ash Can school.

Henri and the painters who followed him made a strong impression on American art in the opening years of the twentieth century since they were the first group to succeed in fighting the authority of the National Academy of Design. Members of this conservative organization believed, as we have seen, that art should elevate the public by portraying morally uplifting subjects. They based their style not on direct experience and observation but on past works of art which had passed the test of time and which thus embodied the rules that all respectable artists were expected to follow. Of course, they were opposed to any radically new styles and to the common, vulgar subjects presented by Henri and his friends.

Under the leadership of Robert Henri, the progressives advocated exhibitions that liberated them from the jurisdiction of the Academy. One of the most important of these was the celebrated exhibition of "*The Eight*," held in 1908 at the

Macbeth Galleries in New York. The show was organized chiefly by Henri and Sloan, and in addition to their friends Luks, Glackens, and Shinn, three other painters—the romantic visionary Arthur B. Davies, the Impressionist Ernest Lawson, and decorative Neo-Impressionist Maurice Prendergast—were asked to participate. These three artists were included because their work was original and progressive and because they, too, were opposed to the Academy. Although the members of “The Eight,” as the newspapers called the group, shared similar attitudes about art, they were never a “school” in the strict sense of the word, for they worked in a variety of styles. While some critics attacked “The Eight” for their coarse, vulgar subjects and lack of technical finesse, many critics admired their work.

This exhibition proved conclusively for the first time that a group of artists who were strongly anti-academic could attract wide public notice and substantial financial returns—not just as curiosities, but as serious, significant painters. And the show’s success gave younger artists the courage to carry on the struggle against the Academy by organizing larger and more radical exhibitions of art, both American and European.

The spirit of artistic independence of “The Eight” paved the way for the large Exhibition of Independent Artists of 1910, a little known forerunner of the Armory Show. The organizers, Henri and Sloan, assisted by Davies and Walt Kuhn, displayed nearly 500 works by American artists who could not gain entry to the Academy shows because their styles were too controversial or because they refused to submit to the Academy’s juries. Unlike the Academy shows, this exhibition had neither a jury nor prizes. The organizers simply rented a warehouse on West 35th Street and invited entries by artists they believed in. About half the participants were, or had been, Henri’s students (Henri was one of the most progressive teachers in 1910), and the rest represented various anti-academic and modernist tendencies. Surprisingly, none of the artists linked with Stieglitz was asked to exhibit. The backers of the show probably regarded them, rather narrow-mindedly, as alien representatives of a radical, experimental faction too much involved with European avant-garde ideas.

The Exhibition of Independent Artists did not win large-scale acceptance for progressive American art, nor were there more than a few sales. This must have disappointed Henri, although he was satisfied to have fought for the principle of independence from academic restraints and for the freedom of the artist to express himself in whatever way he chose. In many respects, the exhibition represented the culmination of Henri’s efforts on behalf of the American independent artists around him. After 1910, he lost some of his momentum, and his leadership of the progressives was challenged by others more tolerant of European modernism. One of those who took the lead was his friend Arthur B. Davies.

Davies is one of the most interesting and underestimated figures in the history of early twentieth-century American art. His painting before the Armory Show was extremely original, particularly when contrasted with academic productions. Whether by conscious intent or spiritual affinity, he belonged to the lyrical-poetic tradition of American painting exemplified by La Farge, Vedder, and Ryder, and in his studies he had absorbed influences from Giorgione, Botticelli, Piero di Cosimo, Blake, Ingres, Degas, and Puvis de Chavannes. These artists and others whom he had admired on his trips to Europe were by no means avant-garde, but in the years just before 1913 Davies also managed to learn about the more advanced tendencies in European painting. This was no easy task since, as an American artist, he apparently gained most of his

information about modernism in this country. One of his chief sources was Stieglitz’s gallery at 291 Fifth Avenue, which he visited frequently, but he also haunted shops where foreign books and magazines were sold. In this way he accumulated a great deal of knowledge about modern developments in Europe.

Because of his unconventional style of painting, which was not acceptable to the Academy, Davies allied himself with progressive groups in New York, working quietly to advance the cause of independent artists. In the late 1890s, he and Robert Henri became friends and for more than a decade worked together for the anti-academic interests. Davies tended to remain behind the scenes, leaving Henri to deal with day-to-day problems and to make public pronouncements. Davies had also been associated with Henri in presenting the exhibition of “The Eight” in 1908 and had participated in the Exhibition of Independent Artists of 1910. In addition to these activities, Davies became an adviser to wealthy women who were interested in modern art, particularly modern American art, and he quietly gave support and encouragement to some of the younger avant-garde painters such as Weber, Hartley, and Walkowitz—all members of the Stieglitz group.

In 1911 Davies pulled away from Henri, apparently becoming dissatisfied with his friend’s limited viewpoint. Henri had insisted on promoting American art alone and was reluctant to accept the more advanced tendencies in European painting. Furthermore, Davies seems to have resented Henri’s control over the progressive elements in the New York art world and, therefore, forged new alliances to promote his own beliefs more effectively. By 1911-12 Davies had become increasingly sympathetic to avant-garde European art, as well as to the American artists of the Stieglitz circle, who were the most advanced in this country at that time. Thus it is not surprising that Davies was elected president of the organization that presented the Armory Show in 1913. He is often regarded as a dark horse, an obscure artist who was elected to the office because he would make an effective figurehead. But Davies was, in fact, second only to Alfred Stieglitz in his enthusiasm for, and promotion of, modern art in the United States.

Alfred Stieglitz and “291”

by William Innes Homer

Alfred Stieglitz was a vital creative force in directing the course of American photography, art, and culture from the turn of the century through the early twenties. He succeeded, almost singlehandedly, in raising the standards of American photography in the 1890s and early 1900s and then, with the aid of several devoted associates, fought vigorously for the acceptance of modern European and American art by his countrymen. Simultaneously, he encouraged and supported a group of promising young American artists who matured in the teens and early 1920s and became leaders of the avant-garde between the Wars.

To understand Stieglitz’s role in the arts, we must first recognize his early commitment to the art of photography. He was a superb photographer who quickly grasped the full artistic potential of his medium. Through the brilliant example of his own work and determined efforts on behalf of his colleagues, he fought for the recognition of photography as a valid mode of artistic expression. He was convinced that photography, if used artistically, should rank with painting and sculpture. In the 1890s, through his association with the Society of Amateur Photographers and the Camera Club of New York, Stieglitz

began his fight for a new aesthetic of photography, espousing a viewpoint that encouraged the artistic manipulation of the medium in contrast to the unimaginative descriptive records and sentimental story-telling so prevalent during the 1870s and 1880s.

Beginning in 1902, Stieglitz promoted his ideals through the Photo-Secession, a select group of men and women sympathetic to his ideas about creative pictorial photography. United under Stieglitz's dynamic leadership, they became a powerful force for change in American photography. The members, including Edward Steichen, Alvin Langdon Coburn, Clarence White, and Gertrude Käsebier, did not follow any rigid rules, but they shared most, if not all, of Stieglitz's views about the artistic value of the medium. Stieglitz master-minded the organization, gave it direction and financial support, and arranged a series of influential photographic exhibitions in the United States and Europe.

In 1905 Stieglitz expanded his influence by opening the Little Galleries of the Photo-Secession at 291 Fifth Avenue, New York, often referred to simply as "291." For more than a year, the gallery was devoted exclusively to the art of photography, but in 1907 Stieglitz began to show paintings and drawings as well. Non-photographic art soon took precedence, and as early as 1908 "291" had become the leading showplace for avant-garde European and American art. Here he presented the first American exhibitions—often with Edward Steichen's help—of such noted modern European artists as Rodin (drawings, 1908; drawings and water colors, 1910), Matisse (water colors, drawings and lithographs, 1908; drawings and reproductions, 1910; sculpture and drawings, 1912), Toulouse-Lautrec (lithographs, 1909), and Henri Rousseau (paintings and drawings, 1910). In 1911 he also introduced Cézanne's watercolors to the American public and gave Picasso his first one-man show in the United States. These dates are significant because they fall before 1913, when the vast International Exhibition of Modern Art, better known as the Armory Show, exposed the American public to the aesthetic

revolution taking place in Europe. In and after 1913 he exhibited Picabia (1913, 1915), Brancusi (1914), Picasso and Braque (1914-15), and Severini (1917).

Stieglitz's crusade was aimed at American artists, too. He hoped to expose them to the latest innovations in European art so that they would be aware of the mainstream of international culture, yet reflect distinctly American ideas and values in their own productions. To nurture the growth of American art, he gave exhibitions to artists he believed in and tried to develop in the public an appreciation for their work. Between 1908 and 1917, he sponsored the first one-man shows of Marsden Hartley (1909), John Marin (1910), Marius de Zayas (1910), Max Weber (1911), Arthur B. Carles (1912), Arthur Dove (1912), Abraham Walkowitz (1912), and Georgia O'Keeffe (1917). Although he presented many exhibitions at "291," Stieglitz always insisted that it was a non-commercial enterprise. His aim was to help the artists of his circle gain recognition and to sell enough of their work so that they could paint without financial worries. He did not charge a standard commission for marketing these works, and when they did not sell, he managed to support the artists from his own funds or with money he solicited from wealthy patrons.

The exhibitions of modern European art held at "291" from 1908 to 1917 constituted one of the most important series of events in the cultural history of the United States. Although Stieglitz was usually quite conscious of his own historical role, he could not have appreciated fully, in his own time, the influence these shows would exert on American art and taste. Most important for the growth of advanced American painting and sculpture was the example they provided for artists who were unable to view these sources in Europe. The exhibitions helped shape the styles of the major painters around Stieglitz in the 1908-1917 period—Marin, Dove, Weber, Hartley, O'Keeffe, and Walkowitz—as well as many of the other artists who visited "291." The American critics, too, were educated by these shows, the content of which was reinforced by explanatory articles written by Stieglitz's friends and also by his



"291" Picnic at Seven Springs Farm, Mt. Kisco, N.Y.
Freer Gallery of Art, Washington, D.C.

own challenging discourses presented on the floor of the gallery. At the same time he made great efforts to enlighten a circle of collectors who would appreciate and purchase modern art, but he was frustrated because the wealthy, cultured patrons who might have been won over to modernism were, with a few exceptions, unprepared to take the leap before 1913. Only after the Armory Show did modern art become acceptable to this group, and even then there were still many dissenters.

The gallery also served as headquarters for *Camera Work*, the avant-garde periodical Stieglitz edited and published from 1903 to 1917. In the early years, this magazine was devoted almost exclusively to photography, but in 1907 the "291" gallery began to include the work of modern artists as well as Secessionist photographers, and *Camera Work* followed suit. In later issues, *Camera Work* became a clearing house for information about new movements in European and American painting and for many years was the most advanced American periodical devoted to the arts. Stieglitz took great pains with the typography and the quality of the reproductions, believing that every object, whether fine or applied art, should be executed according to the highest standards of beauty and craftsmanship. From 1903 until 1917, the year *Camera Work* was discontinued, it was the most handsome periodical produced in the United States.

Stieglitz seems to have had a grand plan for the gallery, and as important as art exhibitions were to him, they represented only part of his scheme. All of his activities at "291," he believed, were interrelated in his quest for one basic goal that was intensely personal, a projection of his own ego, yet pursued objectively and impersonally. It was an integral part of his program to establish a community of artists and critics at "291" whose interaction would generate new discoveries and new statements in the arts. Stieglitz, of course, was the self-appointed director of this collective enterprise, a benevolent leader who tried to fashion a favorable aesthetic, intellectual, and material environment in which his artist-friends could flourish. The essence of "291" was indefinable, but its spirit unquestionably shaped the lives of those who gathered there. Behind it all, to be sure, was Stieglitz, but "291" was not a reflection of the proprietor alone, influential though he may have been. He attracted to the gallery a community of kindred souls who generated a special kind of creative electricity that inspired each participant in his or her own way. Discussions of art and aesthetic theories undoubtedly counted for much, but Stieglitz and the inner circle also concerned themselves with broader issues such as the economics of art, patronage, the role of the artist in society, and the development of an American language of expression.

What sort of aesthetic did Stieglitz promulgate at "291"? In painting, sculpture, and photography, he was committed to the artist's forthright expression of subjective feelings, and championed, with equal vigor, the ideal of fine craftsmanship in his own and other artists' work. Although he often claimed that he knew little about "art" and was ignorant of the rules of design, he nevertheless had a natural feeling for excellence in pictorial composition. For Stieglitz, the niceties of design, however, were often secondary to the expression of the artist's inner spirit which he valued so highly. His favorite words of praise for the arts (and, by extension, for their creators) were honesty, sincerity, vitality, intensity of feeling, and freshness of vision. Human values thus moved Stieglitz as much as aesthetic concerns. He believed integrity, purity, and honesty in every artist, the nobility and sacredness of making works of art, whether fine or applied, and the destruction of outworn ideas in favor of the vital and experimental in all fields of

activity. Stieglitz dedicated his work at "291" to the promotion of these values, which he felt intensely, and he could not help transforming these personal beliefs into a public crusade that affected a sizable audience.

A born reformer, Stieglitz was driven by incredibly strong inner convictions. In the late 1890s, he began to criticize the indifference to aesthetic values and craftsmanship which prevailed in the United States, and he protested, as well, against the American social and economic system that sustained this indifference.

He therefore took positive steps to educate his countrymen toward a desire for a living art expressive of contemporary America, executed in accordance with the highest standards of craftsmanship. He pursued this goal first among the photographers of the Photo-Secession group and then in his gallery at 291 Fifth Avenue, where some of the original Photo-Secessionists joined the sympathetic avant-garde American artists, critics, and connoisseurs who had begun to congregate there in 1908. Because Stieglitz had few allies who shared his vision and strength of personality, he came to rely primarily upon himself as an instrument of reform in the arts. During the most active years of "291," Stieglitz stood before the world as a self-motivated exemplar of the highest moral, spiritual, and artistic standards.

At "291" Stieglitz's intense personal magnetism engulfed everyone who came into contact with him. He had immense faith in the positive value of man's inner being, in the importance of the unconscious mind. In his encounters with friends and strangers alike, he stripped away the masks of convention, trying to uncover the individual's deeper self. Vitality of thought and even argumentation intrigued Stieglitz because he felt that something worthwhile might be revealed through the act of dispute. He enjoyed serving as a midwife for ideas in one-to-one relationships with other people, often probing, questioning, and challenging those who came to the gallery to draw out their thoughts. He placed great emphasis on the art of seeing and tried to make visitors form their own judgments, without preconceptions.

Stieglitz sometimes used parables in his discussions, speaking of his own experiences and letting his listeners apply his insights to the problems of their own lives. Much of the spirituality that others saw in him stemmed from this candid exposure of his inner mind. His example, in turn, helped the artists reveal themselves in their work.

The enterprise at "291" was conducted, as Stieglitz often said, as a laboratory where new artistic expressions could be examined and evaluated by the company at hand. There were but two cardinal principles: the work had to be a frank expression of the feelings of the unique individual who produced it, without following conventional rules or imitating anyone else's style; and the artist was expected to add something new to what had gone before.

Even before 1913, these criteria were applied to the artists who exhibited at "291," since Stieglitz felt that the aesthetic education of his countrymen would depend in large measure on exposure to challenging, innovative art forms. Deeply committed to the cultural development of the United States, Stieglitz seized upon modern art as a weapon in an energetic crusade to raise the aesthetic consciousness of the public. He saw the majority of Americans as materialistic, unadventurous, interested only in academic or realistic art. But he thought that a stimulating exhibition campaign at "291," supported by *Camera Work*, would challenge the public's traditional views and awaken it to the growing revolutionary spirit in art and society. From 1908 to 1917, he promoted the artists he admired with fanatical zeal, although toward the end of this period his

failure to convert large numbers made him abandon much of his hope for America's appreciation of art. Whatever his failings might have been, no one else in this country had approached the display of modern art with more conviction and with such a definite educational purpose.

For Stieglitz, as we have seen, the goal of art was the vital expression of the self; conventions, traditions, and academies all hindered this expression. Only in an atmosphere of absolute freedom, unfettered by material and commercial concerns, could the artist bare his soul in all truth and sincerity. Hence, "291" served as a counter-force to the established American art world, providing a source of spiritual and moral energy. In the last analysis, the central gift of "291" was *opportunity*, as Paul Haviland astutely observed (*Camera Work*, no. 47, July 1914, 32). The gallery provided the opportunity for each visitor to give or take what he pleased as his conscience might dictate. The judgments about what was or was not of value were left to the individual; "'291' . . . makes no propaganda. It teaches nothing, for the professorial attitude is contrary to its spirit" (Haviland, p. 31).

The Armory Show and Its Aftermath

by William Innes Homer

The International Exhibition of Modern Art of 1913, better known as the "Armory Show," was the single most important art exhibition ever held in the United States. The show was significant not only because it was larger than anything that had preceded it in this country but also because its message dramatically changed the course of American art. Held in the 69th Regiment Armory in New York between February 17 and March 15, 1913, the exhibition presented about 1,300 works by advanced European and American artists. That the show even took place was nothing short of miraculous because it was organized and financed entirely by artists, at great speed, and without official support from government or business. The founders, dissatisfied with the Academy and its juries, at first planned to exhibit only advanced, non-academic American art. But several members of their group thought it would be well to include examples of avant-garde European art by way of comparison. As it turned out, the Europeans drew most of the attention, although they had been given only a third of the exhibition space. The foreign section of the show also made it quite clear that most American painters were still provincial and out of date, even in their most advanced art. In addition, the more radical examples confused and aggravated a public that was unprepared for the artistic revolution that had recently broken out in Europe.

The idea of staging a comprehensive exhibition of progressive non-academic art grew out of discussions held by four artists—Jerome Myers, Elmer MacRae, Walt Kuhn, and Henry Fitch Taylor. In December 1911, they were exhibiting their work at the Madison Gallery as members of the Pastellists Society, one of several anti-academic organizations that had sprung up in New York. Kuhn asked Myers during the exhibition: "You and MacRae have done so well with your 'Pastellists' [sic] Society, why can't we get together on a scheme for a large exhibition?" (Myers, *Artist in Manhattan*, New York, 1940, p. 34). Each of the men who laid the groundwork for the Armory Show had been linked, in his own way, to progressive currents in the New York art world, and together they opposed the Academy and believed in the need for an alternative exhibition facility. But Myers, MacRae, Kuhn, and Taylor did not hold positions of power in either of the two

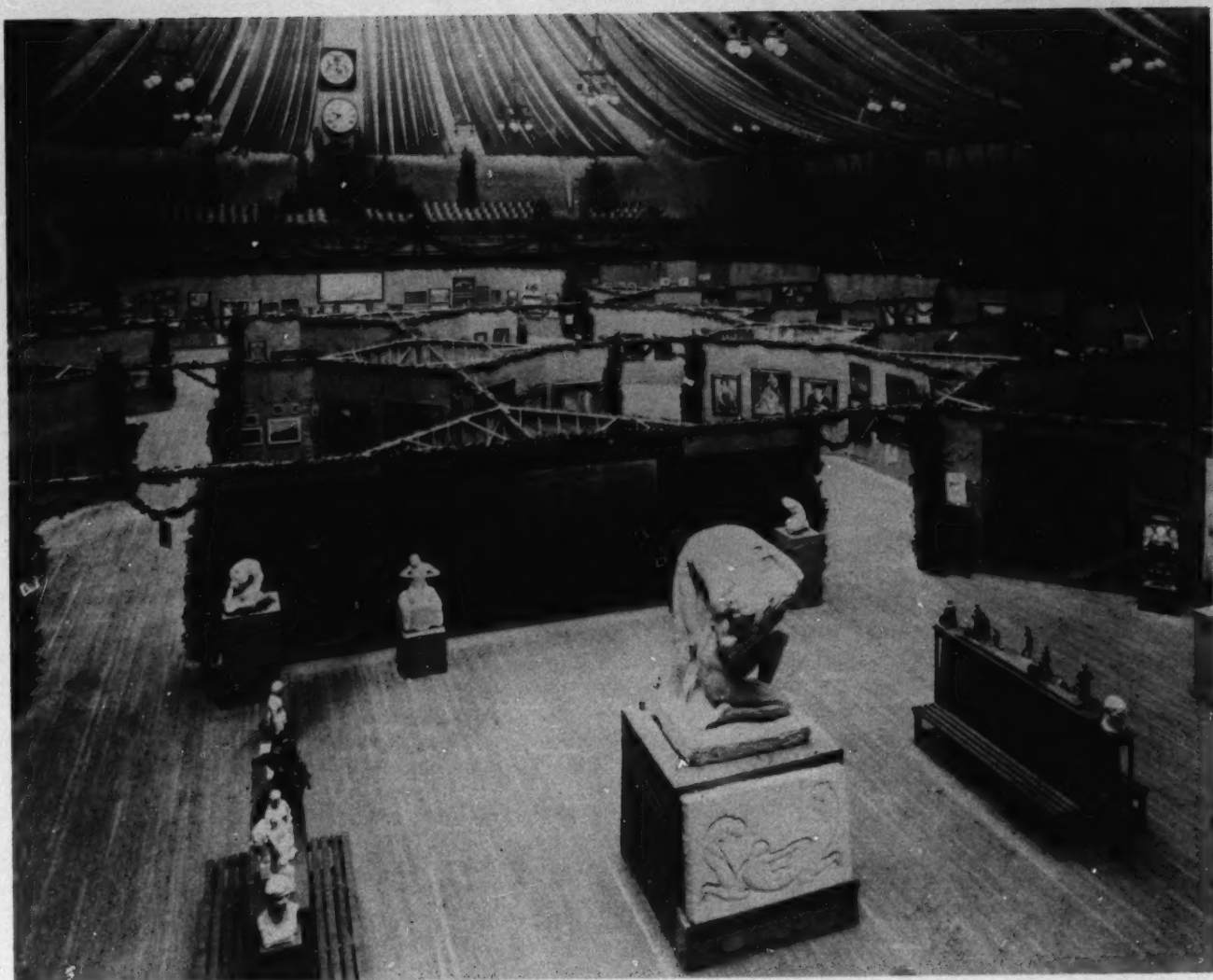
dominant progressive factions of that time—the Henri group and the Stieglitz circle. Their base of operations was the Madison Gallery, managed by Taylor and operated by Mrs. Clara S. Davidge as part of a decorating firm backed by Gertrude Vanderbilt Whitney. Beside "291," the Gallery was the only establishment before 1913 that offered little known progressive American artists a chance to show their work on a non-commercial basis. Knowing Stieglitz's distaste for large, public displays, it is not surprising that the plans for the Armory Show should have been laid here rather than at "291."

The Armory Show's prime mover was unquestionably Walt Kuhn. Driven by youthful revolutionary fervor and intense (though fairly well concealed) personal ambition, he concluded that the National Academy would never give the progressives a chance and that a strong rival society would have to be formed. Kuhn, inspired by discussions with his friends, took the initiative and drafted a plan for battle against the Academy. He joined his colleagues Myers, MacRae, and Taylor in the first recorded meeting of the Association, December 14, 1911, at which they discussed the idea of organizing "a society for the purpose of exhibiting the works of progressive and live painters, both American and foreign—favoring such work usually neglected by current shows and especially interesting and instructive to the public" (Brown, SAS, p. 30). In this concise early statement, the group voiced the basic philosophy of the Armory Show, which was to take place a little over a year later.

Their platform was heavily influenced by the anti-academic climate of the opening years of the decade. There had been earlier attempts to counteract the dominance of the National Academy—the show of "The Eight," the Exhibition of Independent Artists of 1910, the Rockwell Kent independent exhibition of 1911, and Henri's MacDowell Club exhibition program begun in 1911—but none of these efforts had been strong enough to deal a fatal blow to the Academy. Walt Kuhn, however, knew the necessary ingredients for victory: a united front involving cooperation among all liberal, advanced groups of American artists; an enterprise of such size and scope that its power would truly rival the Academy; and wide public support gained through a vigorous publicity campaign.

The Association took more definite shape a few days after the initial meeting when additional artists, more or less anti-academic in viewpoint, were invited to assemble at the Madison Gallery. Kuhn made a special point of calling on Arthur B. Davies, a painter he had worked with in the 1910 Independents, to enlist his interest in the new society. Davies must have responded favorably, for he came to the first official meeting, December 19, 1911, of the American Painters and Sculptors (soon to be incorporated as the Association of American Painters and Sculptors). Others in attendance, or represented by proxy, were Henry Fitch Taylor, Karl Anderson, D. Putnam Brinley, Gutzon Borglum, John Mowbray-Clarke, Leon Dabo, James E. Frazer, William Glackens, Walt Kuhn, Ernest Lawson, Jonas Lie, Elmer MacRae, Jerome Myers, Allen Tucker, and J. Alden Weir. Almost half of this group had exhibited at the Madison Gallery, which had opened its doors to advanced younger artists. Some of the older men had been associated with the 1910 Exhibition of Independent Artists, and in certain ways the AAPS carried on the principles established by the artists who had organized that show. Although several members of the Henri group who participated in, or helped to arrange, the 1910 Independents were invited to join the AAPS, the real power within the new group was kept away from Henri and his associates. Kuhn feared they would make trouble.

At this first official meeting of the group, Henry Fitch Taylor urged his fellow artists to create a national organization, "an



Interior of the 69th Regiment Armory, New York
Armory Show Papers, Archives of American Art, Smithsonian Institution

association of live and progressive men and women who shall lead the public taste in art rather than follow it" (Brown, SAS, p. 31). The society, he thought, should answer needs the Academy could not fulfill. At this meeting, the group adopted a definite platform: "For the purpose of developing a broad interest in American art activities, by holding exhibitions of the best contemporary work that can be secured, representative of American and foreign art" (Brown, SAS, p. 31). Until this moment, the National Academy's shows of conservative art had been challenged only by displays of independent progressive efforts by American artists. But to drive home its point, the AAPS decided to invite European examples along with American entries.

Stieglitz played no role in organizing the show, nor was he invited to do so. Had he been asked to participate, he probably would have declined. Several influential members of the group that organized the show had visited the exhibitions at "291" and benefited from conversations with Stieglitz, but no one from Stieglitz's immediate circle was involved in planning the Armory Show. Eventually, many of the artists associated with Stieglitz and his gallery were asked to exhibit, but they represented only one sector of the broad spectrum of

progressive, non-academic painting which the show presented in 1913.

It was really Arthur B. Davies, who had been in touch with Stieglitz and "291," who exerted most influence in directing the AAPS to advanced foreign art. More than any other member of the group, he had fought behind the scenes for the recognition of modern European art, and he must have realized how urgently American artists and the general public needed substantial exposure to these revolutionary currents. After J. Alden Weir, the first president of the AAPS, resigned, having held that office only briefly, Davies was elected as his replacement. When he took over, the type and character of the first exhibition had not yet been determined. During the spring of 1912, Walt Kuhn, the secretary of the AAPS, debated the question at length with Davies, who must have fired Kuhn's enthusiasm for contemporary European art. "All this," Kuhn wrote later, "only helped to provoke in me the desire to go and see for myself. So with a growing familiarity of the subject, due to my talks with Davies (who was thoroughly informed) the picture gradually shaped itself" (Walt Kuhn, *The Story of the Armory Show*, New York, 1938, p. 8). The catalyst for their plans was a copy of the catalogue of the Cologne Sonderbund

exhibition which had found its way into Davies's hands. The Sonderbund show—an international panorama of advanced contemporary art and its immediate antecedents—was the kind of exhibition Davies thought the AAPS should emulate. Accordingly, he sent the catalogue to his friend and said he hoped Kuhn could get to Germany to see the show before it closed. "In a flash I decided" (Kuhn, SAS, p. 8), Kuhn recalled, and he immediately embarked to see the Sonderbund show and to borrow examples of avant-garde painting and sculpture from all of Europe.

It was Kuhn's self-confidence and passionate belief in the cause of the AAPS that helped him to secure important loans from artists, collectors, and dealers in Cologne, The Hague, Munich, and Berlin. After visiting these cities, he arrived in Paris, where he called on Walter Pach, who proved to be his most valuable ally. A painter and writer living in Paris, Pach was one of the best informed Americans on the subject of modern European art, and he was personally acquainted with many of the leading painters and sculptors. When Davies came to Paris to help Kuhn early in November, Pach introduced them to avant-garde personalities in the arts, including several influential dealers. Pach took the American visitors to see Mr. and Mrs. Michael Stein, Brancusi, Redon, and the Duchamp brothers; Davies was particularly excited by Marcel Duchamp's work. Pach's many contacts with artists in Paris won him an appointment as the European agent for the show, and Kuhn gratefully gave him credit for "a large measure of our success" (Kuhn, SAS, p. 10). Following their Parisian sojourn, Kuhn and Davies embarked for London to see the Second Post-Impressionist Exhibition at the Grafton Galleries, from which they borrowed several works. Although they did not travel to Italy, the pair secured from the Futurists a promise of loans, broken at the last minute for unknown reasons.

While Kuhn and Davies, with Pach's help, collected European examples, a domestic committee of the AAPS obtained entries from American artists; this section was to be twice as large as the foreign portion. Members compiled a list of progressive, non-academic American artists, to whom invitations to exhibit were issued. Every effort was made to represent all of the important anti-academic currents in America, together with unaffiliated artists of merit. The largest group consisted of Henri's associates and former students, followed in much smaller numbers by the Madison Gallery circle which included many of the original founders of the AAPS. The next important bloc was the Stieglitz group; all of the prominent exhibitors at "291" were included, except for Dove and Weber (the latter voluntarily withdrew his entries). The Synchronists, America's first consolidated group of abstract painters, were represented by fairly conservative works by Morgan Russell and Patrick Henry Bruce, but the cofounder of Synchronism, Stanton Macdonald-Wright, did not participate. The remaining artists—and there were many—were independents who had embraced modernism in varying degrees but were not closely affiliated to the groups just mentioned.

The American section of the Armory Show presented a wide variety of styles ranging from Ryder's and Davies's suggestive romantic visions through the optical Impressionism of Robinson, Twachtman, and Weir, the realism of Henri and the Ash-Can group, the vibrant, forceful Impressionism of Kuhn, Brinley and their colleagues, the decorative Neo-Impressionism of Prendergast, to a broad spectrum of avant-garde styles influenced by European modernism. Nearly all of the most advanced American entries came from the Stieglitz group, the exceptions being works by Schamberg, Stella, and William and Marguerite Zorach.

In choosing works for the European section of the show, the organizers hoped to educate the American public in the evolution of modern painting from the early nineteenth century to their own time. Beginning with Goya, progress toward contemporary art was illustrated by the contributions of Ingres, Delacroix, Corot, Puvis de Chavannes, Courbet, Degas, Manet, the Impressionists, Cézanne, Seurat and the Neo-Impressionists, Van Gogh, Gauguin, Toulouse-Lautrec, and Redon.

The Show's survey of contemporary trends stressed the French contribution, although there were examples of contemporary work from England, Ireland, Holland, Germany, Austria, and Switzerland. The Italian Futurists, as mentioned earlier, refused to participate.

The emphasis on French art was appropriate, for Paris more than any other European city had nurtured the art of the leading innovators in early twentieth-century painting. All the major figures in French painting were represented—Matisse, Picasso, Braque, Duchamp, Picabia, and Delaunay—along with the Fauves who followed Matisse's lead, Camoin, Derain, Dufy, Friesz, Manguin, Marquet, and Vlaminck, and the lesser Cubists—Gleizes, La Fresnaye, Leger, and Villon. The exhibition included only one significant pioneer from outside of France, Wassily Kandinsky, whose sole entry, the non-objective *Improvisation No. 27*, was purchased by Stieglitz from the show.

Although Stieglitz disliked the popularizing aspect of the Armory Show—he once referred to it as a circus—he could see that the event would alter his relation to the American public. The show vindicated him and his crusade for modern art, proving that he had been on the right track. The exhibition had done this so well, in fact, that Stieglitz quickly recognized that a large part of his battle had been won. After 1913, he continued to promote advanced painting and sculpture at "291" and in *Camera Work*, but, having been deprived of his uniqueness, he gradually lost enthusiasm for his task and assumed a more passive role in the New York art world. Other avant-garde galleries and magazines began to spring up, and several new proponents of modern art, younger and more vigorous than Stieglitz, entered the picture.

The Armory Show awakened the American public to the challenge of modern European art, especially contemporary developments in France. Undoubtedly the greatest impact of the show, however, was on the actual creation of the arts, both fine and decorative. With the exception of those painters and sculptors (including most of the artists of the Stieglitz circle) who had traveled to Europe and had been exposed to avant-garde developments there, American artists had been woefully ignorant of the latest experiments in European art. They suddenly realized how far behind the United States had fallen, and they attempted to catch up with the newest trends by going abroad or by studying the exhibitions of modern art that were available in New York. The older artists, not so disposed to change, were generally unable to assimilate the new concepts that the Armory Show presented, but there were a few exceptions, such as Arthur B. Davies and Henry Fitch Taylor, who eagerly adopted the outward forms of Cubism. This is not the place to evaluate, in specific terms, the effects of the Armory Show on individual artists and their styles. Let it be said, however, that the impact of the show was profound and lasting for many American artists who saw it and for many who did not attend but whose ideas were shaped by artists, critics, and historians who had been influenced by the Armory Show.

The show's presentation of avant-garde European and American art broke the monopoly of the Academy and marked the beginning of its decline. Even the realists around Henri

suddenly seemed irrelevant and out-of-date, since they had relied on a style which was still a generation behind the times. The American artists who benefited most from the Armory Show were those around Stieglitz; the exhibition vindicated his views and brought the artists of his circle the attention he felt they deserved. Although the artists of the Davies group who had helped to arrange the Armory Show also wished to capitalize on this attention, they were generally outranked in quality and expressive intensity by the Stieglitz group.

Anyone familiar with the history of taste could have foreseen that the Armory Show would alter existing styles in the decorative arts and replace them with a fresh, new look in interiors and furnishings. Viewing the Armory Show in retrospect, Walt Kuhn wrote:

Business caught on immediately, even if the artists did not at once do so. The outer appearance of industry absorbed the lesson like a sponge. Drabness, awkwardness began to disappear from American life, and color and grace stepped in.... The exhibition affected every phase of American life—the apparel of men and women, the stage, automobiles, airplanes, furniture, interior decorations, beauty parlors, advertising and printing in its various departments, plumbing, hardware—everything from the modernistic designs of gas pumps and added color of beach umbrellas and bathing suits, down to the merchandise of the dime store (Kuhn, SAS, pp. 24-25).

Kuhn was probably correct in this appraisal; it was echoed by Arthur Jerome Eddy, the Chicago collector who was closely involved with the Armory Show as a buyer of and apologist for modern art. He wrote: "Interior decorations and furnishings have been 'keyed up.' We have become familiar with and learned to like more brilliant color schemes and contrasts" (*Cubists and Post-Impressionism*, Chicago, 1919, p. 216).

Besides generating a great deal of public interest and curiosity, the Armory Show inspired a small circle of collectors, like John Quinn, Arthur Jerome Eddy, and Walter Arensberg, to purchase works of modern European and American art. In the wake of the show appeared a group of new galleries, such as the Bourgeois, Carroll, Daniel, and Modern, that specialized in progressive works by foreign and native artists, and after 1913 some of the traditional New York dealers also opened their doors to the new art. There were, in addition, several exhibitions of modern art presented by special groups in New York and elsewhere, but there was never an exhibition in the United States that rivaled the Armory Show in its comprehensive presentation of modernism.

Just as European modernism had outshone American art in the Armory Show, so in the years immediately following that show modern French paintings, particularly of the Post-Impressionist schools, became more popular with collectors than American works. Some artists felt that Davies had sold out to the European interests and had, thus, done American art a great disservice. Whether he had intended this or not, European art in the New York galleries did remain in the ascendancy, while many progressive American artists still had to struggle for recognition. The realist members of "The Eight" were particularly bitter about the triumph of modern European art. Their disappointment is reflected in Jerome Myers's remarks about Davies: "Secure in a place of his own, recognized and applauded by a wealthy world at his feet, but with no love for his fellow-Americans, he let the foreign lure rape him and his exquisite ability. Art-weary Paris, with its American acolytes, felt the need of new merchandise, and famous artists, some of whom juggled the arts of the past skillfully, who did astounding feats with Negro art and other primitives, could supply this new merchandise; with the result

that we have the phenomenon of modern art in the most novel juxtaposition of art that the world has ever seen" (*Artist in Manhattan*, pp. 41-42).

Because the Armory Show struck the New York public with such intensity critics were forced to cope with the newer trends in the arts although many of them were poorly equipped for the task. Even so, a number of journalists tried to consider modern art seriously and thoughtfully, and after 1913 there arose a small corps of intelligent, well-informed critics, such as J. Nilsen Laurvik and Christian Brinton, who helped to promote the cause. It is to writers like these that we owe most of the credit for opening the eyes of the public. In the absence of a systematic discipline of modern art history in the United States, critics, collectors, and artists did their best to sort out and explain the various movements. In the decade following the Armory Show, such authors as Arthur Jerome Eddy, Willard Huntington Wright, and Henry Poore wrote books that delved into the origins and development of modernism with remarkable success, considering that they had little art historical foundation on which to build.

The museums in America, the guardians of the tangible history of art, were the last to respond to the message of the Armory Show. The traditional museums lagged far behind in buying examples of the new art, and it was only with Katherine Dreier's founding of the Société Anonyme, Inc., in 1920 that there was a public collection of modern art in this country. The first permanent museum for avant-garde painting and sculpture, The Museum of Modern Art, was not created until 1929. Significantly, Lillie Bliss was persuaded to establish the museum by Arthur B. Davies and Walt Kuhn, the two moving powers behind the Armory Show.

Mabel Dodge and Her Salon

by William Innes Homer

Mabel Dodge became an influential member of the New York avant-garde when, in the winter of 1912-13, she established a salon that was the first to rival Stieglitz's "291." Already known to a select circle of advanced writers and artists, Mrs. Dodge gained prominence when she contributed an article on Gertrude Stein to a special issue of *Arts and Decoration* published in connection with the Armory Show. This article not only brought the controversial Miss Stein to the attention of the New York public, it also placed Mrs. Dodge in the limelight as a sympathetic interpreter of new experimental art forms. From 1912 to 1917, when she left for Taos, New Mexico, her apartment at 23 Fifth Avenue was the seat of endless artistic, literary, and political discussions by the leading members of the New York avant-garde.

She was a wealthy aristocrat from Buffalo who had been widowed early in life. Seeking some new direction, she left this country to live in Europe, a change that seems to have rejuvenated her. There she married Edwin Dodge, a Boston architect, who adored her but remained in the background where her cultural pursuits were concerned. In the early years of their marriage they lavished their attention on the charming Villa Curonia, just outside of Florence. Mrs. Dodge was keenly interested in interior decoration, and she made the villa a showplace. Part of the decorative scheme was her own wardrobe of elegant silks and satins. Gregarious and intensely interested in people, Mrs. Dodge became an internationally popular hostess with the leading figures in the arts, and for ten years there was a steady flow of artists and writers through the Villa Curonia.

Her artistic horizons were greatly expanded as a result of

meeting Gertrude Stein, then living in Paris. The two women were drawn to each other immediately. Mrs. Dodge was delighted to discover at 27 rue de Fleurus the paintings of Cézanne, Matisse, and Picasso, and there she could discuss the work of these artists with Gertrude and Leo Stein. Mrs. Dodge did not have a great intellect, but she saw that a revolution was taking place in the literary and visual arts, and she intuitively sensed the importance of these changes. She seems to have been caught up in the creative spirit of the new movements, although she was fundamentally interested in how people affected her and her effect upon them. She admired Gertrude and Leo Stein for buying works of art because they pleased them rather than because it was considered stylish or proper to do so. Through their example, Mrs. Dodge gained the courage to support artists who appealed to her without worrying about whether critics considered them acceptable.

In the fall of 1912, the Dodges were compelled to leave Italy for the United States so Mabel's son could attend school. Seeking the area of highest sophistication, they gravitated to New York and there rented an apartment on Fifth Avenue, not far from Washington Square, one of the most beautiful and picturesque sections of the city. Shortly after the Dodges arrived in New York, they reestablished contact with the American sculptor Jo Davidson, a friend they had met in Europe, who had recently been elected to the AAPS, the group that arranged the Armory Show.

Through Davidson, Mrs. Dodge became involved in the preparations for the Show. It is hard to determine precisely what her role was, although we know she contributed money toward the show and wrote Gertrude Stein, "I am working like a dog for it. I am all for it..." (Donald Gallup, ed., *Flowers of Friendship*, New York, 1953, p. 71). She was also invited, as mentioned earlier, to contribute an article about Gertrude Stein for the Armory Show issue of *Arts and Decoration*, the first article published in America about her writing. This essay, which was quite complimentary, marked the end of the friendship between the two women; apparently, Gertrude felt that Mrs. Dodge was receiving too much attention.

Shortly after Mrs. Dodge's return to America, she went to see Alfred Stieglitz and became a frequent guest at "291." These visits must have contributed much to her artistic education, although her thinking and her tastes had already been shaped to some extent by Gertrude and Leo Stein. Like Gertrude in Paris, she began to attract creative figures from the world of art and criticism, and she often invited them to take lunch and dinner at her Fifth Avenue apartment, which she had decorated entirely in white. Stieglitz did not become a member of her circle, being a serious, unsocial type when he was outside of his own domain; but Marsden Hartley, a member of Stieglitz's group, was close to Mrs. Dodge and spent much time with her and her friends during his visit to New York in late 1913 and early 1914.

Mrs. Dodge's activities as a hostess gradually increased in importance. By the late spring of 1913, her "evenings" had become famous among the New York intelligentsia. People from all stations of life appeared on the scene. To use her own words: "Socialists, Trade-Unionists, Anarchists, Suffragists, Poets, Relations, Lawyers, Murderers, 'Old Friends,' Psychoanalysts, I.W.W.'s, Single Taxers, Birth Controllists, Newspapermen, Artists, Modern-Artists, Clubwomen, Woman's-Place-is-in-the-Home Women, Clergymen, and just plain Men all met there and, stammering in an unaccustomed freedom a kind of speech called Free, exchanged a variousness in vocabulary called in euphemistic optimism Opinions." Such noted personalities as Carl Van Vechten, Lincoln Steffens, Hutchins Hapgood, and Max Eastman were present at her

salons, together with the painters Marsden Hartley, Maurice Sterne, Francis Picabia, Andrew Dasburg, and John Marin. The intellectual ferment generated at her apartment had no particular direction; people were mainly interested in exchanging their own highly individualistic ideas. Still, Mrs. Dodge played an important role in drawing together many of the influential figures in the world of the arts and social reform. Never claiming to be an intellectual or artist herself—although she was a talented writer of memoirs—she did not try to promote any specific aesthetic doctrine; she simply enjoyed serving as a catalyst, bringing together interesting people who visited her apartment whenever they pleased. As Jo Davidson said: "With taste and grace, the courage of inexperience and a



Mabel Dodge at Villa Curonia.

Photograph by Jacques-Emile Blanche. Mabel Dodge Luhan Collection, Collection of American Literature, The Beinecke Rare Book and Manuscript Library, Yale University.

radiant personality, she had done whatever it had struck her fancy to do and put it and herself over" (*Between Sitzings*, New York, 1951, p. 81). As time went on, she became more and more interested in social radicalism and anarchism along with the arts, and it comes as no surprise that she became a close friend of John Reed, a journalist who was moving toward political radicalism.

In the course of these tempestuous years in New York, Mrs. Dodge divorced her husband and invited John Reed to live with her. In 1915 she was attracted to the artist Maurice Sterne with whom she also lived before their 1917 marriage. In that year, the couple left New York to settle in Taos, which was just becoming popular as a colony for artists and writers. Mabel and Maurice Sterne soon found they were incompatible and separated after a brief marriage. Before the break, Mabel had found what she had been looking for as a spiritual complement to her own personality—Tony Luhan, a Pueblo Indian whom she subsequently married.

By 1917, Mabel Dodge had removed herself permanently from the New York scene and contributed nothing further to avant-garde developments in that city.

The Synchronists

by Melvin P. Lader, Wilford Scott, and Patrick L. Stewart

Late in the fall of 1913, the year of the Armory Show, Stanton Macdonald-Wright and Morgan Russell held a joint exhibition of their paintings at the Galerie Bernheim-Jeune in Paris. Calling their style "Synchronism," they issued a manifesto describing their aims in painting, becoming the first American artists of their time to proclaim an organized modernist aesthetic.

As a unified movement, Synchronism lasted less than a year. It was based upon the primacy of color and the importance of harmony and order in painting, together with a concern for the musical properties inherent in visual form. The Synchronists' interest in color was an extension of the late nineteenth-century involvement with scientific color theory based upon the treatises of Chevreul, Rood, Helmholtz, and Blanc. Reacting to the relative unimportance of color in Cubist art, the Synchronists' interests paralleled those of the French painter Robert Delaunay, who combined Cubist fragmentation of form with a new coloristic style. In 1912 Delaunay had produced his series of *Windows*, in which the subject was dissolved in favor of planes of colored light. In that year Apollinaire coined the term "Orphism" to describe this use of pure color in pictorial construction, placing Delaunay at the head of the movement.

When Macdonald-Wright met Russell in Paris in 1911, the latter was studying color and musical theories with Ernest Tudor-Hart, a little known Canadian scholar who influenced Russell's lifelong interest in color, harmony, and rhythm. The two American artists were probably aware of the new forms of painting undertaken by the Orphists, and because of Macdonald-Wright's and Russell's mutual interest in color principles in painting, the two established a close relationship. Working together, the two artists rapidly formulated the principles which they attempted to demonstrate in their first joint exhibition at the Neue Kunstsalon in Munich, held in June 1913. But their theories had not yet completely crystallized, and it was not until their exhibition in Paris later that year that their painting and theory began to coalesce. They used the term "Synchronism," an invention of Russell's meaning "with color," to differentiate their painting from that of the Orphists, whom they attempted to discredit as pale followers. Even

though the Synchronists' and Orphists' ideas were similar, the American painters evolved strong personal styles of their own from common ideas in the air at the time.

Shortly after their Paris exhibition, Macdonald-Wright returned to New York and organized at the Carroll Galleries the last joint exhibition of the two artists. Held in March 1914, this show introduced Synchronist painting to America. Although both artists had by now developed a planar style with carefully organized areas of color, Macdonald-Wright tended to be more representational and less hard-edged than Russell. After this exhibition their collaboration dissolved, and the two artists drifted apart. Nevertheless, the color principles of Synchronism began to find imitators in American painting.

The French Orphists were to have a direct influence on American artists as well. This was due largely to the presence of two American painters, Patrick Henry Bruce and Arthur Burdett Frost, Jr., in the circle of Robert Delaunay. Bruce was one of the few American artists to win the respect of Apollinaire and the French artists. He had developed a distinctive style, blending Cubist structure with the application of a color theory influenced by Delaunay, producing paintings stylistically similar to those of Francis Picabia. Frost, who returned to the United States in 1914, subsequently disseminated the theories of Bruce among artists in New York. In addition, both painters openly expressed disapproval of the exclusive position taken by Macdonald-Wright and Russell as spokesmen for Synchronist coloristic principles.

Artists in New York were, therefore, exposed to modernist color principles from two directions—Frost in New York and Russell in Paris. One of those whom Frost successfully interested in chromatics was James Henry Daugherty, who had moved into a studio near Frost's. Thomas Hart Benton, who had previously met Macdonald-Wright in Paris in 1909, renewed his acquaintance with him in New York in 1914 and was strongly influenced by his latest color theories. That same year another young avant-garde painter, Andrew Dasburg, went to Paris and worked with Morgan Russell, who had been a fellow student at the Art Students League. Other artists, like Morton Schamberg, were influenced by modernist color theories in a more general way and briefly produced works reflecting these theories.

In 1915 Synchronism found a forceful spokesman in Willard Huntington Wright, brother of Stanton Macdonald-Wright, who published his influential *Modern Painting* in that year. In this book Wright distinguished between the theories of Macdonald-Wright and Russell and those of their European counterparts, proclaiming Synchronism as the culmination of the evolution of modernist painting, supplanting Orphism. These views were echoed in his introduction to the catalogue of the Forum Exhibition of Modern American Painters, held in the Anderson Galleries in New York in 1916. Among the seventeen artists who furnished statements for the catalogue were Macdonald-Wright, Russell, Dasburg, and Benton.

Between 1916 and 1920, both Patrick Henry Bruce and Stanton Macdonald-Wright held one-man exhibitions in New York. Bruce showed at the Montross Gallery in December of 1916, the Modern Gallery in March 1917, and again at Montross in the fall of that year. Macdonald-Wright exhibited his paintings at "291" in March 1917 and in March of the following year at the Daniel Gallery. Finally, Bruce was given a large show at the Ferargil Galleries in October 1920. In all of these exhibitions, American artists and the public had further opportunities to experience an art based upon the color principles of the Synchronists.

But by 1920, the Synchronist influence began to wane. Arthur B. Frost, Jr., died of tuberculosis in December 1917, after

having energetically campaigned for the new painting among artists in New York. In Europe, Russell had moved to the South of France and had begun to paint alone in a figurative style, while Bruce secluded himself in Paris and turned to more structural forms in painting. In America, Benton began to renounce coloristic abstraction for more traditional, representational art. Macdonald-Wright, dissatisfied with the direction of modern painting, isolated himself in California where he was joined a year later by his brother, Willard H. Wright. By the end of the 1920s both Daugherty and Jay Van Everen, whom Daugherty had introduced to avant-garde color painting in 1917, were turning to children's book illustration for their livelihood.

In retrospect, Synchronism and Orphism were positive forces that helped shape American avant-garde art before and during the First World War. Even though neither movement lasted for any length of time, they continued to affect American artists until about 1920, when their direct influence rapidly declined.

New York Dada and The Arensberg Circle

by Louise Hassett Lincoln and William Innes Homer

In the 1910-1925 period, avant-garde artists gathered about two major hubs in New York. Each circle focused upon a man of extraordinary character, but the two central figures had little in common outside of their interest in progressive, experimental forms of art. The earlier of the two groups formed around Alfred Stieglitz, a master of photography who was also greatly interested in the fine arts and exhibited paintings side by side with photographs at the gallery he operated at 291 Fifth Avenue. Stieglitz taught much to the young artists who gathered at his gallery, and the circle, consequently, was much influenced by the opinions and ideas of its mentor.

The second group assembled around Walter Conrad Arensberg (1878-1953), beginning in 1914, and its interests were, on the whole, different from those of the Stieglitz circle, although the two groups shared several members. Arensberg was perhaps less knowledgeable than Stieglitz, but he was also less domineering and self-assertive and more interested in listening to the opinions of others than in pronouncing his own. He was an unusual figure to find at the center of an artists' group, and his friends were as exceptional as he was.

After graduating from Harvard in 1900, Walter Arensberg traveled to Europe, spending the better part of a year in Italy, where he became deeply interested in Dante. Subsequently, he returned to Harvard for a year of graduate study and then moved to New York to work as a reporter for the *Evening Post*. There he began to develop a serious interest in art.

In 1907 he went to Boston to marry Mary Louise Stevens, an intelligent, sensitive musician from Lowell, Massachusetts. The Arensbergs lived in Boston for five years, and during this period Walter concentrated his energy on writing poetry. While visiting New York in 1913, he attended the controversial Armory Show on the last day of the exhibition. Although he did not purchase anything, he was so struck by what he had seen that he forgot to go home for three days. When he returned to Boston, still moved by the impact of this experience, he was determined to move his household to New York, where he could be close to the people and ideas that fascinated him.

By early 1914 Walter and Louise Arensberg were settled in a comfortable apartment on West 67th Street, and at that point they began to collect art and artists. The first artist-guests were those Walter had met the Armory Show; the first canvas they

purchased was a small still life by Jacques Villon. Gradually the apartment became a popular gathering place for young artists whose works the Arensbergs frequently purchased. Poets whose writing interested Walter also joined the circle, and by 1915 it was a well established salon.

In that year European artists escaping the First World War began to congregate in New York, and many discovered the Arensbergs' hospitality. Of these the most important, both historically and in relation to the Arensbergs themselves, was Marcel Duchamp. Exempted from conscription because of a heart ailment, Duchamp found himself in France without the company of his friends and in an atmosphere hostile to those who were not in military service. Consequently, he decided to sail to America and arrived, it has been said, as a "missionary of insolence" (Pierre Cabanne, *Entretiens avec Marcel Duchamp*, Paris, 1967, p. 87).

When Duchamp's ship docked, Walter Pach, an American painter who had known him in Paris, was waiting to take him directly to the Arensbergs. At Walter's and Louise's insistence, Duchamp remained as their guest until he found a suitable studio, and naturally he attended their soirées. He, along with the other French artists in the city at the time, soon became the center of attention in the New York art world. The Arensberg circle presented the best opportunity, thus far, for American and European artists to meet on an equal footing.

The group began to assemble in the late afternoon and early evening and stayed until two or three in the morning. Walter and Louise provided an endless supply of food, liquor, and attention and were rewarded by the attendance of the leading figures of the avant-garde. Duchamp, Albert Gleizes, Francis Picabia, and Jean Crotti were joined by the composer Edgar Varèse, the critic Henri-Pierre Roché, and the poet Henri-Martin Barzun to form the French contingent. Such young painters as Charles Sheeler, Charles Demuth, Morton Schamberg, Man Ray, and Joseph Stella, along with John Covert, who was Walter's cousin, made up the American side. They were joined by Americans in other arts: the poets Alfred Kreymborg, Amy Lowell, Allan Norton, and William Carlos Williams; Max Eastman, editor of the radical journal *The Masses*; Ernest Southard, a neurologist who was a close friend of Walter; and the dancer Isadora Duncan. There were also other assorted Europeans: Mina Loy, the British poetess and caricaturist; Arthur Cravan, a fantastic adventurer who claimed to be Oscar Wilde's nephew; and the Baroness Elsa von Freytag Loringhoven, a redoubtable Dadaist who shaved her head, painted it purple, and decorated herself with an assortment of implements.

The dominant artistic direction of the group was toward Dada, although the movement was not officially named until 1916. In that year Dada was founded at the Café Voltaire in Zurich by the Rumanian poet Tristan Tzara, the writers Hugo Ball and Richard Hulsenbeck, and the Alsatian painter and sculptor Hans (Jean) Arp. Tzara stated in the Dada Manifesto: "I write a manifesto and I want nothing, yet I say certain things, and in principle I am against principles, as I am against manifestoes. . . I write this manifesto to show that one can do opposing actions together. . . I am against action, in favor of continuous contradiction, also in favor of assertion. I am neither for nor against and I do not explain because I hate common sense." At the Café Voltaire the Zurich group held recitals of Dada poems, such as "Dialogue between a coachman and a lark," and the words were often shouted to the accompaniment of a bass drum. These performances alternated with mock-serious readings from medieval mystical literature and scholarly lectures on ancient architecture.

The key to the Zurich Dadaists' nihilistic spirit was the effect

of World War I on their personalities. As Willi Verkauf recalled: "Life in the years 1915-1916 had become nearly intolerable for young artists. Reason appeared to them to have been abandoned by humanity. They thought that anyone who took life seriously must perish" (*Dada*, n. d., p. 8). The Dadaists saw all the old ideas of honor, courage, and beauty shattered by the war. To the sensitive artist, the world no longer made any sense. As Verkauf observed: "Dada negated all the values until then considered sacred and inviolable, ridiculed fatherland, religion, morality, and honour, and unmasked the values that had been made idols of. . . . Dada was an outbreak of despair on the part of the artist, who felt the ever-deepening rift between himself and the society of the time which crystallized in senseless mass-murder" (*Dada*, p. 10). The Dada artists were, thus, destructive, nihilistic spirits whose gestures of protest were meant to sweep away the mistakes of the past. In their works they questioned or rejected accepted, traditional political, moral, and religious values, as well as the accepted values of the fine arts. The art of the Dadaists was a kind of visual nihilism, often combined with sheer nonsense.

Although the movement that formally called itself Dada was founded in Zurich in 1916, the Dada spirit had arisen

simultaneously in Paris and New York several years before, without having a name attached to it. Thus, artists were working in a Dadaist mode independently in different parts of Europe and America. Toward the end of World War I, the various groups discovered each other, and Dada became an international movement. It lasted only a few years, however, before dying out in the early 1920s.

Marcel Duchamp, the leading figure of the New York Dada group, had been painting for several years in Paris before immigrating to New York. As early as 1913, he had created his celebrated *Bicycle Wheel*, generally regarded as a Dada gesture, although he was unconscious of initiating or belonging to a definite movement at the time. It is, however, the first of a series of "ready-mades," the term Duchamp used for manufactured objects which he selected, placed in an artistic context, and signed and/or inscribed. The *Bicycle Wheel* was an early, experimental case; it was followed by a series of increasingly sophisticated Dada works, often in the form of "ready-made" objects, many of which he produced in New York. There, in 1915, for example, he hung a snow shovel from the ceiling and gave it the title *In Advance of the Broken Arm*. The process of selecting the object, rather than making it with



Arensberg Apartment, New York, c. 1918.
Philadelphia Museum of Art, The Louise and Walter Arensberg Collection.

his own hands, became the creative act for Duchamp. He expressed an idea by placing a commonplace manufactured object in a new context, and, by so doing, forced his audience to question the very nature of art. Although some viewers may not feel that *In Advance of the Broken Arm* is art, the work forces us to examine our preconceptions about artistic expression, and on this level the snow shovel is an iconoclastic work, a witty visual challenge to traditional aesthetic tastes.

Although the Dada movement was officially established in Zurich in 1916, it was not until later that news of its activities reached the United States. Duchamp first encountered the term in a book which Tristan Tzara sent to him, and then Duchamp's friend Picabia, who was in Europe at the time, wrote explanatory letters. Works in the Dada spirit, however, were already being produced in America, primarily by Duchamp and other European members of the Arensberg circle, including Picabia himself while he was visiting the United States in 1915-16 and in 1917. Recognizing themselves as Dadaists, the members organized Dada exhibitions, magazines, and lectures, the most famous of which was Arthur Cravan's address to society matrons on modern art at which he arrived drunk and began to take off his clothes. Arensberg somehow kept him out of jail, and Duchamp pronounced it a Dada event and a wonderful evening. And when Duchamp's first exhibition of the famous urinal entitled *Fountain* was placed behind a partition by the committee of the Society of Independent Artists in 1917, the circle rallied in support of the pseudonymous Richard Mutt in speech and in print.

These two incidents illustrate the character of New York Dada as opposed to that of the European movement. The horror of World War I was much closer to artists in Switzerland and France than to the Americans and expatriates in New York, and the European response was far stronger. Dadaists abroad reacted with a black, bitter rejection of the society which had given rise to that war and of the cultural expressions of that society. If European Dada had a destructive, even self-destructive character, New York Dada was irreverent and almost playful. In political terms, the difference was similar to that between the committed revolutionary and the adherent of "radical chic." The American version was less violently anti-art and less publicly disruptive. A comparison between European Dada magazines and the publications of Arensberg, Duchamp, and their friends shows that the American journals were not so iconoclastic either in content or in format. Lacking the stimulus of the war, the New York movement was thus less an ideology than a fashion, albeit a very important one.

Actually, New York Dada itself rose and fell with the Arensberg group. It appeared in its embryonic stages in 1914-15, as the circle came to life, and it declined in the early twenties, when the Arensbergs moved to California. In the intervening years the circle primarily reflected Dada interests and activities. The lectures, art exhibitions, and publications which issued from the group, however, represent only one side of the coin. The other is less public but equally important to the development of American Dada: the endless conversations, arguments, chess games, and word games which took place nightly at the Arensbergs were Dada both in their content and in their spirit of frivolous nihilism. The emphasis on discussion, on cerebral puzzles such as chess, the stress on the intellectual rather than the aesthetic were all characteristic of American Dada, as was the tranquil avoidance of the political and social issues that preoccupied the European Dadaists.

From the standpoint of Arensberg's legacy, it is fortunate that he was not a better Dadaist, imbued with the European anti-art spirit. He never really possessed the Dada contempt for works of art but rather made it his business to collect and preserve the

finest pieces of the period. And, when all is said and done, his most lasting contribution was as a collector and not as a Dadaist. His collection, now in the Philadelphia Museum of Art, is much less a group of pictures from a particular period than it is a collection in which each piece caught the attention of an intelligent man of extraordinarily esoteric interests. It follows that Arensberg was less concerned with the aesthetic appeal of these works than with the mental challenge they offered him. Charles Sheeler remarked that the collection was "a biography," and it was indeed that (Constance Rourke, *Charles Sheeler*, New York, 1938, p. 45). It was, as well, a biography of the Arensberg circle.

We must not overlook the similar role Arensberg played in literary fields. Patronage of "little magazines" is perhaps the literary equivalent of collecting paintings, and Walter took an equal interest in both literary and artistic endeavors. Early in 1915 he met the poet Alfred Kreymborg at the home of Allan Norton, a Greenwich Village restaurateur, poet, publisher of the magazine *Rogue*, and frequent guest at the Arensbergs' evenings. They discovered that they agreed on Ezra Pound, and the consequence of their all-night discussion was the publication of the poetry magazine *Others*, edited by Kreymborg and financed by Arensberg. The magazine had a fruitful and relatively long life until it folded amid disagreement among the contributors.

Arensberg's next publishing venture was oriented primarily toward art and was connected with the first exhibition of the Society of Independent Artists in 1917. Several members of the circle, including Duchamp and Covert, were instrumental in founding the Society, and for the occasion of the exhibition Arensberg, Duchamp, and H. P. Roché produced *The Blind Man*, which lasted two issues, and *Rongwrong*, which appeared only once. Duchamp later asserted that, if the magazines were not Dada in name, they were in spirit.

In the early 1920s a radical change took place in the Arensbergs' lifestyle: they abruptly packed up their huge art collection and moved to a small house in Hollywood, California. Perhaps the departure came about through their realization that the Dada movement, in which they had been so deeply involved, was on the decline. Perhaps, as they said, they merely became tired of the eighteen-hour daily commotion in their home; Walter remarked many years later that they had moved as far from New York as they could "without crossing an ocean." They retained close ties only with Beatrice Wood, an actress who moved with them, and with Duchamp, who visited them and acted as their European agent and dealer.

All things considered, Walter Arensberg was most important historically as host of a salon, introducing and emulsifying the various characters present at his parties. Who else could have recognized so clearly Duchamp's greatness at such an early date? And who else could have provided an atmosphere sufficiently interesting and attractive to keep William Carlos Williams coming back to be lectured by the venerable Amy Lowell? Somehow Arensberg managed to bring and keep together an extraordinary assortment of people through an equal expenditure of hospitality and genuine interest. Not only did he attract the cream of the artistic world at the time, but he created an ambience which fostered exchange and discussion. He provided a forum which allowed American and French artists and writers to mingle, and he encouraged, especially among the Americans, a free and exuberant use of the imagination, whether it was to rush to the defense of Duchamp's ready-made urinal or to turn Arthur Cravan's abortive lecture into a successful Dada event.

It is in contrast to Stieglitz that one can best appreciate Arensberg's attitude towards his friends. Here, Duchamp's

criticism of Stieglitz as a "kind of Socrates," moralizing and humorless, must be seen as an unfavorable comparison to his preferred host, the less doctrinaire Arensberg. While the "291" group was essentially an extension of Stieglitz and his thought, the freedom of the Arensberg circle was much more in keeping with the development of Dada.

The support, both financial and moral, which Arensberg gave young Americans was crucial to the development of American art in the twenties, thirties, and forties.

The Forum Exhibition

by William M. S. Rasmussen

The Forum Exhibition of Modern American Painters was held at the Anderson Galleries in New York from March 13 to March 25, 1916. It was the enterprise of Willard Huntington Wright, a promising aesthetician and art critic of the sponsoring *Forum* magazine.

The purpose of the Exhibition, in part, was to alter two post-Armory Show developments. That show had created an interest in European art subsequently stimulated by exhibitions in New York commercial galleries. The Forum Exhibition proposed to direct attention toward American modernism. The Armory Show, furthermore, had displayed avant-garde American art indiscriminately, without offering standards to help the public distinguish quality in modern works. A second goal of the Forum Exhibition was to remedy this problem by focusing attention on the very best examples of modern American art.

Much was made of the non-commercial interests and sincerity of those involved with the Forum Exhibition, and the show itself was projected as a "comprehensive, critical selection of the serious painting now being shown in isolated groups" (*Forum Exhibition of Modern American Painters*, p. 5; all further quotations also are from this catalogue). It was an unusual exhibition in that a committee selected seventeen American artists and nearly 200 of their works and excluded all foreign art. Its organizers felt that the public could best be instructed by an exhibition which was limited in size and which was explained in a catalogue containing statements by both organizers and artists.

Wright enlisted the collaboration of five prominent figures from different sectors of the art world: Alfred Stieglitz and Robert Henri, well-known pioneers for progressive art; John Weichsel, president of the People's Art Guild; and magazine editors W. H. de B. Nelson and Christian Brinton. Stieglitz played an important role in organizing the exhibition, and his circle was well represented. In the catalogue he stated his belief that most Americans simply were not interested in painting and that bringing them into contact with art was pointless. Stieglitz was, thus, in direct conflict with the Forum Exhibition's goal of public instruction. He did believe, however, that worthy artists should be allowed to develop and continue their expression, and for that reason he became involved with the exhibition. John Weichsel also participated in the early stages of the show. He pronounced it his duty to help correct the misguided art patronage that was crushing the growth of art. Robert Henri was strongly opposed to the jury arrangement for this exhibition, but he considered it an important opportunity for deserving artists to receive careful consideration. He stated his belief in the constant revaluation of art, and he expressed sympathy with the uphill struggle faced by every new movement. W. H. de B. Nelson shared Henri's empathy for the innovator. Nelson believed the Forum Exhibition would alleviate conditions by "separat[ing] the wheat from the tares."

THE FORUM EXHIBITION OF MODERN AMERICAN PAINTERS

MARCH THIRTEENTH TO MARCH TWENTY-FIFTH, 1916

COMMITTEE

DR. CHRISTIAN BRINTON	ALFRED STIEGLITZ
ROBERT HENRI	DR. JOHN WEICHSEL
W. H. DE B. NELSON	WILLARD HUNTINGTON WRIGHT

ARTISTS

BEN BENN	ALFRED MAURER
THOMAS H. BENTON	HENRY L. MCFEE
OSCAR BLUEMNER	GEORGE F. OF
ANDREW DASBURG	MAN RAY
ARTHUR G. DOVE	MORGAN RUSSELL
MARSDEN HARTLEY	CHARLES SHEELER
S. MACDONALD-WRIGHT	A. WALKOWITZ
JOHN MARIN	WM. AND MARGUERITE ZORACH

ON VIEW AT THE ANDERSON GALLERIES
FIFTEEN EAST FORTIETH STREET, NEW YORK

Title page, catalogue, *Forum Exhibition of Modern American Painters*.

Christian Brinton joined in defending modernism, which he characterized as a unified movement that had evolved both socially and aesthetically.

Wright, as chief spokesman for the group, allowed himself two catalogue essays. In these he argued that modern painting continued the fundamental principle of rhythmically balanced form which is found in all great art. He reasoned convincingly that life and thought had become too complex for the simplicity of older styles. He championed Synchronism, the movement his brother Stanton Macdonald-Wright had helped to create, as the culmination of modernist art. In fact, Wright's interest in showing Synchronist art had been a factor in his decision to organize the Forum Exhibition. Wright also offered assurances that the show included only work which was "deserving and sincere and significant." He fervently urged his readers to find "the new vision in art." The philosophies of Wright and his fellow committee members were understandably varied. What is significant is that Wright was able to unite them all under one banner.

The seventeen artists who participated in the Forum Exhibition formed a diverse group that included many friends and protégés of the committee members. Also represented was the Arensberg circle. In the catalogue the artists espoused philosophies derived largely from Wright and Stieglitz. Stanton Macdonald-Wright, Morgan Russell, Andrew Dasburg, Thomas Hart Benton, and Alfred Maurer all discussed the importance of form in terms related to Wright's theories. The Stieglitz circle, represented by Oscar Bluemner, Arthur Dove, Marsden Hartley, John Marin, and Abraham Walkowitz,

proclaimed the importance of the artist's personal expression.

The art that was presented ranged from Synchronism to the inventive personal creations of the Stieglitz circle. Macdonald-Wright and Russell exhibited Synchronist paintings. Dasburg and Benton had been inspired by Synchronism, and its influence was evident in the work they displayed. Maurer, Ben Benn, and William and Marguerite Zorach presented various styles inspired by the art of Matisse. Bluemner and Henry McFee, as well as Charles Sheeler and Man Ray of the Arensberg circle, exhibited paintings oriented towards Cubism. George F. Of perpetuated the style of Renoir.

Critics of the Forum Exhibition were quick to point out its shortcomings: the show was actually more exclusive than academic exhibitions, and many of the works had already been displayed. To Wright's disappointment, few paintings were sold. Although considerable public attention was turned toward modern American art for several months, selection by committee was incompatible with the liberal ideals of the avant-garde, and the Forum Exhibition was not repeated.

Nevertheless, the Forum Exhibition was successful in guiding America toward a greater understanding of modern art and in helping to revitalize the modernist movement. The dynamic leadership of Wright influenced some artists toward greater abstraction at this time.

The Society of Independent Artists

by Roberta K. Tarbell

The widespread acceptance of modernism in America was facilitated by the exhibitions of the Society of Independent Artists held annually in New York City from 1917 through 1944. This was the first continuing series in America of large, privately organized exhibitions of works of art chosen without a jury and without prizes being awarded; anyone willing to pay the small entrance fee was able to exhibit. Collectors, museum personnel, gallery directors, artists, and the public came to see a comprehensive cross-section of American art from which new talent often emerged. (The Society is still a legal entity today with Helen Farr Sloan and Stewart Klonis the remaining officers; the archives are on deposit in the Sloan Collections of the Delaware Art Museum.)

The Society of Independent Artists was established by a group of European artists—Marcel Duchamp, H. P. Roché, Arthur Cravan, and Jean Crotti—and the American artists Katherine Dreier, Man Ray, Walter Pach, William Glackens, John Covert, and George Bellows at several informal meetings at Walter Arensberg's New York apartment in the fall of 1916. The Society and its exhibitions resembled the "no jury, no prizes" shows of the Société des Artistes Indépendants which were initiated in 1884 for artists rejected from the official salons (Salon de la Nationale and the Salon des Artistes Français). In 1903, the first Salon d'Automne was held in Paris because avant-garde artists felt that the Salon des Indépendants, as well as the two official Salons, was too conservative.

The concept underlying the SIA also had precedents in this country. The Ten American Painters had seceded from the Society of American Artists in 1895 to exhibit together as a group. In 1910 a group of artists organized the Exhibition of Independent Artists, the first large show with no official jury and no prizes. Also deserving of mention are the 1908 Exhibition of "The Eight," the Rockwell Kent independent show in 1911, and the MacDowell Club exhibitions of small groups of congenial artists, begun in the same year.

The exhibitors in the French and American independent exhibitions had a common distaste for the narrow-minded

selection and undemocratic installation of works of art in the official exhibitions. In America the most important conservative organizations—the National Academy of Design and the National Sculpture Society in New York City, the Carnegie Institute in Pittsburgh, and the Pennsylvania Academy of the Fine Arts in Philadelphia—held annual juried exhibitions which excluded many of the independent artists. Opportunities did exist for advanced artists to exhibit in such galleries as Hamilton Easter Field's Ardsley Studios in Brooklyn, Stieglitz's "291," and the Modern, Macbeth, Daniel, Berlin, Haas, Carroll, Bourgeois, Montross, and Weyhe galleries in New York. These galleries, however, were small, and the SIA provided a large annual open forum for avant-garde artists.

The first of twenty-eight exhibitions of the Society of Independent Artists was held at Grand Central Palace from April 17 through May 6, 1917. William Glackens was elected president of the Society, no doubt because of his experience as chairman of the American exhibits at the Armory Show and because of his quiet, efficient manner. Other officers and directors included Arensberg and his cousin Covert, Maurice and Charles Prendergast, Pach, Marin, Man Ray, Schamberg, and Stella. Although Stieglitz and Henri were not active in organizing the Society and its first exhibition, many artists closely associated with them were, and, like the Forum Exhibition, the Independents represented a coalition of the various groups committed to modernism. The dominant element, however, was the Arensberg circle.

In the first show there were over 1100 exhibitors. Twenty-five hundred works were hung at eye level in alphabetical order, following Marcel Duchamp's idea of choosing the beginning letter from a hat and having artists whose last names began with that letter select the best location for their works. The exhibitors included over thirty of Henri's students, seven from the Stieglitz circle, eleven of the seventeen participants in the Forum Exhibition, eighty-nine of the Armory Show exhibitors, and forty-four artists who had shown in the 1910 Independents. Many foreign artists were included, among them Brancusi, Braque, Delaunay, Duchamp, Duchamp-Villon, Dufy, Gleizes, Gris, Matisse, Picasso, Signac, and Villon.

The exhibitions of the SIA, like the Armory Show, were well-attended and provoked considerable interest. Many of the reviews were favorable, although some critics felt that the Independents had substituted quantity for quality. Since the exhibitions were non-juried and awarded no prizes, they placed the burden of judgment upon the individual viewer's own taste rather than delegating that task to a jury.

In 1918 the annual show was held in an abandoned store on West 42nd Street. In that year John Sloan was elected president of the organization and thereafter became its motivating force. From 1919 to 1925, the exhibitions were held at the Waldorf-Astoria. During the early years of the Independents, many works were submitted from outside New York City, but in the decade after the founding of the Society, the independent movement became widespread, primarily through Sloan's efforts, with exhibitions in Chicago, Buffalo, Washington, Boston, and Baltimore.

The Society of Independent Artists remained successful enough to continue until World War II, when no hall large enough to house the paintings was available. During the years of its existence, with John Sloan as its leader, the SIA played an essential role in bringing widespread recognition to the modern movement.

Advanced Tendencies in American Sculpture, 1910-1925

by Roberta K. Tarbell

The years 1910 to 1925 witnessed a change in the predominant direction of American sculpture from a conservative humanistic tradition, integrally connected with the teachings and standards of art academies, to a variety of new styles usually labeled modern.

Artists trained in the Ecole des Beaux-Arts in Paris, or similar academies, acquired a style characterized by literary subject matter, by a concern for beauty, refinement, and technical competence, and by a dependence upon antique, Renaissance, and Baroque sources. The artist usually modelled small sculptures in clay, with enlargements cast in bronze or carved in marble by craftsmen working under the sculptor's direction. Portraits, personifications, and themes from classical mythology were the most frequent subjects for academic monuments, memorials, commemorative medals, and architectural sculpture. Typical of academic sculptures created in America around 1910 are Daniel Chester French's *Melvin Memorial* (1909, Concord, Mass.) and Herbert Adams's *William Cullen Bryant Memorial* (1911, New York).

There were several alternatives to this academic-classical mode, one of which was the style inspired by Auguste Rodin. The expression of mood and the interest in the play of light across animated sculptured surfaces, which characterizes Rodin's sculpture, can also be seen in the sculpture of George Gray Barnard and other Americans of his period. Another alternative to academicism around 1910 was the archaizing style of Karl Bitter and Paulanship that continued in America through the 1930s. Bitter's archaism was motivated by his attempt to simplify the Beaux-Arts eclectic style; this archaism can be seen in his relief panels for the First National Bank in Cleveland, which he executed in 1907 and 1908. Paulanship's stylized sculptures, derived from archaic Greek and Far Eastern sources, were more influential than Bitter's. Manship continued to use classical subjects that appealed to his academic confreres, but his sculptures are more linear, decorative, and ornamental than theirs.

Another alternative to the academic tradition may be found in the sculptural parallels to the paintings of the New York Realists, though the sculptors were independent of that or any other group. Like the Realist painters, however, these sculptors stressed the depiction of firsthand experience of life around them. Specific examples of realism in American sculpture include Charles Haag's peasants and workmen on strike, Abastenia St. Leger Eberle's light-hearted genre figures, Ethel Myers's caricatures of New York *grandes dames*, Mahonri Young's working men, wrestlers, and cowboys, Chester Beach's laborers, and Frederic Remington's Western themes. Many of these Realist sculptors used active poses and agitated bronze surfaces similar to certain sculptures by Rodin, but they did not share his dramatic interpretation of the figure.

Academic-classicism, the Rodinesque, archaicism, and realism are the styles of American sculpture that were dominant in 1910, and they form the base from which modernist sculpture in America emerged. Although these modes declined as modern sculpture grew in stature and importance, they persisted as expressions acceptable to a large segment of the art world through 1925.

There were no organized movements or unified groups of advanced American sculptors as there were of American painters; individual sculptors or painter-sculptors sympathetic to new ideas in modern art applied these ideas individually to their own creative expressions in sculpture. The Henri,

Stieglitz, Dodge, and Arensberg circles were essentially groups of painters; they gave limited support to and had little impact upon the medium of sculpture. The impetus for change for the sculptors represented in the present exhibition was usually a sojourn to Paris, chiefly in the 1906-1912 period, where they had a significant confrontation not only with modern European sculpture but also with the paintings of Cézanne, the Fauves, and the Cubists and with Oriental and African Negro art.

Many of the premises of modern sculpture emerged from theories of modern painting and, indeed, eleven of the seventeen sculptors represented in the exhibition were primarily painters. Painters like O'Keeffe, Schamberg, and Marguerite Zorach executed only a few sculptures during their careers as painters. Others, like Davies and Weber, pursued the sculptural medium in some depth, while at the same time searching out new ideas in their paintings. Still other painters, like Laurent, William Zorach, Robus, and Flannagan, after experimenting with the sculptural medium, ceased to be painters and devoted the rest of their lives to sculpture.

Avant-garde sculptors in America did not pursue any single technique or style between 1910 and 1925. Direct carving and constructed sculpture were introduced during these years, and styles ranged from Cubist, primitivist, Expressionist and Dada to the abstract and non-objective. Individual artists selected from the vocabulary of modern sculpture those styles and techniques which suited their temperament and their aesthetic. Gaston Lachaise and Hugo Robus, for example, developed strong personal styles that defy classification.

Nadelman, Weber, Storrs, and, to a lesser degree, Davies and Roosevelt, used elements of Cubism in their sculpture. Nadelman had been one of the progenitors of sculptural Cubism in Paris, but after his arrival in this country in 1915, his figures became less avant-garde and more closely related to American folk art. Max Weber's *Spiral Rhythm* juxtaposed sharp-edged concave and convex forms around a rhythmic three-dimensional core in a manner seen in only a few European Cubist sculptures at the time. His Cubist and non-objective sculptures were three-dimensional explorations of ideas he was investigating concurrently in his paintings. The sculptures also are exercises in the basic design principles of rhythm and equilibrium, similar in spirit to the drawings in Japanese ink he had executed in Arthur Wesley Dow's classes at the Pratt Institute years before. John Storrs explored the Cubist idiom over a number of years, from 1917 to 1923, faceting the outer planes of his human figures and painting some of the surfaces with black, green, and red. However, the simultaneity, convex-concave ambiguity, and greater sense of volume of Weber's *Spiral Rhythm* is absent in Storrs's sculpture. Storrs's completely abstract sculptures, created as early as 1917, represent the beginning of his fully developed mature style. Many of these works resemble architectural models and are closer to Purism and to Russian experiments than they are to French abstraction. Unlike Malevich's and van Doesburg's early architectonic sculptures in wood and plaster, however, Storrs's are in permanent materials—stone or several metals combined in one piece. Davies's geometricized cedar figures (exhibited Macbeth Galleries, 1918) and Mrs. A. Roosevelt's abstract *Tennis Player-Serving*, which reflects her study of Duchamp-Villon, also fall within the Cubist ambience. Some of the more adventurous American artists such as Alice Morgan Wright, who created the exceptionally advanced Cubo-Futurist *Medea*, did not sustain their modernist efforts in subsequent years.

Robert Laurent and William Zorach were the two earliest American direct carvers working in a modern idiom and under primitivist influences. Because of their long-term commitment

to the teaching and practice of direct carving, they were its most influential adherents. Laurent had begun carving reliefs (no longer extant) in Rome and continued to do so after his return to New York late in 1909 or early 1910. His *Abstract Head* and *Plant Form* of 1916 and *The Flame* (1917) are simplified wood carvings of natural forms. Speaking of the mahogany *Abstract Head*, Laurent said, "It turned out abstract; I didn't mean it to be. It was the head of a girl. I saw shapes and I followed them" (Interview, RKT, April 1970). The creative discovery—the happy accident—that takes place in the process of working with the material is the essence of the aesthetic of direct carving. Zorach began carving wood reliefs in 1917, following an interest that developed from his cutting relief blocks for prints. Zorach's early wood statuettes, like much of Laurent's sculpture of the teens, were inspired by African Negro sculpture. Marguerite Zorach's single carved relief of 1917 and Weber's figural sculpture modelled between 1911 and 1915 also use primitivist devices. Laurent's, Weber's, and the Zorachs' initial confrontation with African Negro sculpture in Paris was reinforced by exhibitions at Stieglitz's "291," Coady's galleries, and de Zayas's Modern Gallery and by ethnographical displays of African Negro art at the Museum of Natural History in New York. John Flannagan's earliest carvings were also closely connected with African Negro art.

After 1925, American direct carvers chose stone more frequently than wood, abandoned their allegiance to primitivism and became less dependent upon European modernism. Accordingly, many American sculptors developed a simplified but more literal style. From 1920 to 1940, direct carving dominated American sculpture.

Constructed sculpture was motivated by the sculptors' commitments to Dada, Cubist, and non-objective styles. Although Schamberg's *God*, Man Ray's *Cadeau* and *Enigma* of *Isidore Ducasse* (assembled "ready-mades"), and Storrs's *Panel with Mirror Insets* were isolated examples, they foreshadow innovative developments in sculpture after World War II. The act of assembling different materials into a single sculpture is the major innovation in sculptural technique in the twentieth century and, more than direct carving, represents a radical departure from the Renaissance tradition.

In addition to changes in the style and the goals of advanced American sculptors between 1910 and 1925, there was also a major shift in patronage. The young inventive American sculptors concentrated on the execution of small personal works, while the majority of their contemporaries continued to produce large public monuments. The smaller, more experimental sculptures were not commissioned and were created with no specific final purpose or function in mind. Whereas the academic artist and his patron usually exchanged ideas on iconography and form, the avant-garde sculptor's patron entered the picture after the completion of the sculpture. He might find such works in a one-man or group exhibition in an art gallery or by visiting the sculptor's studio. This situation explains, in part, why modern American artists of the second decade of the twentieth century were so eager to establish organizations for the exhibition of art: these were their primary means of survival.

The avant-garde sculptors active in the 1910-1925 period adopted modern styles because, in one way or another, they had had experiences with European art. By the end of World War II, however, Europe looked to America for artistic leadership. This change in the artistic center of gravity for sculpture as well as painting was not implemented by one artist or even a school of artists. Laurent, Lachaise, Zorach, Storrs, Weber, and their contemporaries displayed an independence and willingness to try new ideas that prepared the way for

American sculptors of the next generation, whose influence would be international in scope.

Changing Patterns in the 'Avant-Garde: 1917-1925

by Patrick Stewart and Gilbert Vincent

In America during World War I the rapid growth and experimentation that led the New York art world toward international stature was interrupted. There arose a more cautious atmosphere, marked by a sense of disillusionment. Dissatisfaction with European ideas and institutions was evident in all the arts. This was caused, in part, by a general reaction to the barbarous conduct of the war and to its prejudicial peace settlement by supposedly civilized nations. As a result, a noticeably isolationist, pro-American sentiment began to take shape and soon became evident in the new direction taken by the arts. In 1918 Hamlin Garland, Willa Cather, and Booth Tarkington were hailed for their literary studies of American life. Succeeding years were to witness the popular social realism of Carl Sandburg, Sherwood Anderson, and Edith Wharton. Composers like Henry Gilbert were calling for an American music as opposed to a European one, paving the way for the wide acceptance of jazz and the music of Aaron Copland and George Gershwin. The theater saw the appearance of regional dramatic companies, such as the Carolina Players, that adapted folklore and local themes for their productions. These developments marked the beginning of a general resurgence of nativism which sometimes took the form of a reaction against the European avant-garde. The 1920s saw new vehemence in the conservative reaction to modern art. Describing modern American art as "queer" and "feeble-minded," the sculptor Herbert Adams dismissed it all as "bunco." Progressive critics like Henry McBride seemed to temper their views or transfer allegiances under the pressure of the new aesthetic climate.

This turning away from Europe had an obvious influence on the development of modernist painting and sculpture. One of the earliest effects was the dispersal by 1920 of the avant-garde groups in New York. These groups had been founded to promote the acceptance of avant-garde art from Europe and to protect and encourage the efforts of young American artists working in the new idioms. With the exception of Synchronism, active for a short time in Europe, these groups formulated no organized aesthetic of their own aside from the promotion of modernist ideas. Nevertheless, they were undeniably the prime sources for the introduction of new theories. But in 1917, after twelve years of operation, a disillusioned Alfred Stieglitz closed his gallery at 291 Fifth Avenue. Mabel Dodge left for New Mexico in the same year. Marius de Zayas closed the Modern Gallery in 1918 and opened the de Zayas Gallery the following year. However, he was forced to close again in 1921 after having sold his own collection to finance the last season. The Arensbergs had moved to California by the early 1920s.

Commercial galleries, such as the Bourgeois and Knoedler, continued to hold exhibitions of American as well as European paintings, but these shows were a mixture of everything from Post-Impressionist to Cubist work. Although the Daniel and Montross galleries emphasized contemporary American painting, the exhibitions also included works by "The Ten" and the Henri group. The general character of these shows was diverse and lacked a definable aesthetic commitment, perhaps because of an attempt to appeal to a wider audience. In 1918 the *New York Evening Post* stated that modern art was definitely on the wane, having been less in evidence in gallery

exhibitions. A reviewer of the Independents' exhibition of the same year said confidently that painters of "purple cows" must surely pass and would soon disappear entirely. The situation seemed not to have changed by 1921, when Forbes Watson lamented the loss of galleries dedicated to modern art.

In a sense, the avant-garde had reached its peak with the New York Dada movement. The Independents' refusal to show Marcel Duchamp's *Fountain* publicly in 1917 was the first sign that American artists were refusing to accept the conceptual theories of extreme avant-garde art. As a partial result, the European painters who had helped spark the avant-garde in New York left the country after the war. Picabia went to Barcelona in 1916, Duchamp traveled to South America in 1918, and Gleizes returned to France a year later. The only American artist who followed them abroad at that time was Man Ray, although John Storrs and Jan Matulka went to Europe in 1920. Significantly, other parts of the United States began to experience a quickening of artistic activity. While Hartley went to Taos and Macdonald-Wright moved to California, other modernist artists began spending their summers in such traditionally picturesque areas as Gloucester, Provincetown, and Woodstock. The communal excitement and novelty of the avant-garde period in New York seemed to have dissipated.

By 1921 the art world had changed considerably. European Post-Impressionists and the Fauves had gained a certain degree of acceptance. In this year large shows were mounted at the Metropolitan Museum and at the Brooklyn Museum. The Parisian collector and dealer of Near Eastern antiquities, Dikran Kelekian, brought his collection of modern French art by painters such as Matisse, Cézanne, Degas, Gauguin, and Picasso to New York and successfully sold them at auction in January 1922. The following April, American paintings at a Stieglitz auction were sold at far lower prices.

A lack of substantial support for American modernism resulted in a significant shift in American artists' strategy. While retaining their individuality, many artists were forced at the same time to band together for exhibition purposes. The Penguin Club was founded by Walt Kuhn to promote American art, and his idea was carried on by the formation of the Junior Art Patrons of America in 1921 and the New Gallery Art Club by the New Gallery in 1922. Also in 1921, the Brummer Gallery sponsored an artists' group under the presidency of Henry Fitch Taylor called Modern Artists of America, Inc. In the following year, Hamilton Easter Field established the Salons of America. One successful attempt to present modern American and European art to the public was John Wanamaker's Belmaison Gallery, begun in 1921. Another important organization supporting all aspects of American art was the Whitney Studio Club, refounded in 1918 from the old Whitney Studio Gallery, with Juliana Force as director. Under the heading "indigenous exhibitions," the Whitney Studio Club sent two shows to London, Paris, and Venice in 1921 and 1923. In all of these efforts, the artists demonstrated a wide diversity of styles. The major purpose was to sell and support American art through exposure to a mass audience.

Few of these groups or galleries were as dedicated to the advancement of avant-garde art as the Société Anonyme, Inc. Established in 1920 by Katherine S. Dreier, Marcel Duchamp, and Man Ray, the Société Anonyme mounted a series of exhibitions in New York that emphasized the most advanced work. Included in the shows were Europeans, among them Kandinsky and Klee, as well as the Dadaists, Constructivists, and Suprematists. American artists such as Ray, Bruce, Van Everen, Matulka, Stella, Hartley, Taylor, and Covert were given one-man shows and group exhibitions, while public lectures and traveling exhibits, like the one sent to the Michigan State

Fair in 1923, helped to publicize avant-garde art. The Société Anonyme, continued largely through the efforts of Katherine Dreier, was unique in its role as an artists' group with a consciously international character. Foreign members included Kandinsky, who served as vice-president from 1923 until his death. At one time, the Société Anonyme had planned to open European branches.

Despite these disparate activities, certain threads appear consistently in American art of the 1920s. Non-representational art was generally rejected, while much of the subject matter retained showed a strong nativist character. Yet the individual development of the modernist American artists was highly diverse. Artists like Benton reacted almost chauvinistically and ultimately became part of the Regionalist school of the 1930s. Pach and Dasburg returned to a Post-Impressionist style, while Weber, Feitelson, and Walkowitz explored a neoclassic figural expression akin to Picasso's of the same period. Morgan Russell seemed to turn away from the avant-garde entirely, producing academic works. Yet there were artists like Stuart Davis and John Storrs who continued to work effectively within modernist idioms.

Many American artists of the 1920s borrowed and developed the formal language of the European avant-garde, particularly Cubism and Futurism, without concerning themselves with theory. These artists evolved a new collective style that has been loosely identified as Cubist-Realism, or Precisionism. This development had been forecast by such artists as Hartley, Sheeler, Demuth, Marin, and Stella as early as 1917. Although they never formed a cohesive group, the Precisionists used representational imagery that was usually man-made and was depicted through the use of simplified hard-edged forms of a predominately angular character. Frequently, this imagery had direct nativist overtones, as in the portrayal of granaries, factories, bridges, or early Americana. By 1925 more artists were turning this style into a personal expression of their own country, of their own time, and of themselves. As a result, their assimilation of the avant-garde entered the mainstream of American expression.

Artists and Their Work



Tom Benrimo	Stanton Macdonald-Wright
Thomas Hart Benton	John Marin
Oscar Bluemner	Jan Matulka
Michael Brenner	Alfred Maurer
Patrick Henry Bruce	Gerald Murphy
Arthur Carles	Elie Nadelman
John Covert	George F. Of
Konrad Cramer	Georgia O'Keeffe
Mell Daniel	Walter Pach
Andrew Dasburg	Man Ray
James H. Daugherty	Katharine Rhoades
Arthur B. Davies	Hugo Robus
Stuart Davis	Adelheid Roosevelt
Manierre Dawson	Morgan Russell
Charles Demuth	H. Lyman Sayen
Marius de Zayas	Morton Schamberg
Preston Dickinson	Charles Sheeler
Arthur Dove	Joseph Stella
Katherine Dreier	John Storrs
Lorser Feitelson	Henry Fitch Taylor
John Flannagan	Jay Van Everen
Arnold Friedman	Abraham Walkowitz
Arthur B. Frost, Jr.	Max Weber
Marsden Hartley	Edith Clifford Williams
Morris Kantor	Beatrice Wood
Leon Kelly	Alice Morgan Wright
Gaston Lachaise	Marguerite Zorach
Robert Laurent	William Zorach



Tom Benrimo (1887-1958)

by Margaret Burke Clunie

Surprisingly little is known about the early career of Tom Benrimo, an intriguing artist whose first experiments with Cubism reveal an inquisitive mind and complex personality.

The youngest of five children, Benrimo was born in San Francisco in 1887. Although his father's business failure required him to leave school in the fourth grade, he was to pursue his interests independently in the sciences, music, literature, and philosophy throughout his life. Drawing came naturally to him, and he sketched from a very early age.

The San Francisco earthquake of 1906 ravaged the Benrimo home, destroying all of the artist's early sketches, notebooks, and models. Soon afterwards, he accompanied his family to New York City. On the journey east, he was impressed by the stark form and beauty of the American desert; he would one day return to Taos, New Mexico, to portray visually his impressions of the desert landscape.

Shortly after arriving in New York, Benrimo contracted tuberculosis, a disease with which he would contend for nearly twenty years. At the same time he began his career as a commercial artist, drawing coats of arms for Gorham's and scenic illustrations for *Scribner's Magazine*. Through the influence of his older brother Harry, a writer and well known actor in New York, Benrimo became interested in stage design. In 1911 he designed the sets and costumes for *Yellow Jacket*, a play written by his brother. In addition to designing stage sets for Lash Scenic Studios, in 1916 he executed the costumes and set for the New York Drama Society's production of *The Tempest*.

The Armory Show of 1913 apparently had a profound effect on Benrimo. His few paintings remaining from the period following this monumental exhibit suggest an individual struggling to develop a personal artistic style. *Jockeys* (1918), a work of minimal size but considerable impact, displays both the faceted, planar simplifications and the spatial ambiguities of Cubism. Yet the lines and positions of the figures suggest motion, a feature more common to Futurist than Cubist art.

Since Benrimo's associations in New York at this time are unknown, it is hard to define the sources of the influences in his art. Through his friend Preston Dickinson, one may assume that Benrimo was aware of much modernist thinking and experimentation; however, he evidently remained independent from any formal group associations.

At the same time, Benrimo continued working successfully for the commercial market, executing illustrations for *Harper's*, *Fortune*, *Scribner's*, and other major magazines. Following work for the Marine Camouflage Service during the war, he entered the advertising field, formulating designs for such companies as Ford, Atwater Kent, and the Aluminum Company of America.

His commercial success led to a teaching position in design at Pratt Institute from 1935 to 1939. Benrimo received the Art Director's Award for the Year's Finest Color Illustration in 1939 for a cover design for *Fortune Magazine*. In 1939, despite his growing reputation as a teacher, Benrimo destroyed many of his early experimental paintings and, with his wife Dorothy, moved to Taos, New Mexico. Here he gave up commercial work entirely and devoted himself to painting. In Taos he developed a new style, at first inspired primarily by Surrealism; later, his paintings became more imaginative and abstract, with a personal iconography of lyrical shapes and designs. Considered one of New Mexico's major contemporary artists, Benrimo has been honored by numerous awards and one-man shows. He died in Taos, New Mexico, in 1958.

References: Tom Benrimo (exhibition catalogue), Museum of New Mexico, Santa Fe, New Mexico, 1973. Tom Benrimo (1887-1958) (exhibition catalogue), Fort Worth Art Center, Fort Worth, Texas, 1965. Douglas MacAgy, "Five Rediscovered from the Lost Generation," *Art News*, LIX (Summer 1960), 38-41.

opposite: *Jockeys*. 1918. Oil on masonite. 14 x 15. Lent by Mr. and Mrs. Arthur A. Collins, Dallas, Texas.





Thomas Hart Benton (1889-1975)

by William M. S. Rasmussen

Thomas Hart Benton's pursuit of advanced art is a testimony to the strength of early modernism in America. Benton never felt secure with avant-garde painting, yet for over a decade he emulated Parisian styles. The change and uncertainty that marks Benton's early work has been stressed by the artist himself: "I was by turn visual realist, Impressionist, Cézannist, Synchromist, Constructivist, or I zigzagged between these" (Benton, *An American in Art*, 43).

Frederick Oswald, a teacher at the Art Institute of Chicago, introduced Benton to the pattern and linearity of Japanese prints and guided him to Paris in 1908. Benton studied for eight months at the Académie Julian. On his own in Paris, Benton brightened his palette and developed further his interest in rhythmic pattern. The American painters John Thompson and John Carlock introduced him to Impressionist color and to the Louvre. An exhibition of Paul Signac's Neo-Impressionism led Benton to a pointillist technique. Fauvism, however, seemed to him too removed from the art of the Louvre, Cubism too far from the recognizable. He did consider Cézanne's art, but with his predilection for the linear, Benton could not progress far with Cézanne's structural use of color. In 1909 he had met Stanton Macdonald-Wright, who became the most important influence on Benton's avant-garde period.

In New York in 1912 Benton briefly renewed his interest in Cézanne; he also painted muted still lifes inspired by the paintings of Braque. He frequented Alfred Stieglitz's gallery, where he was further encouraged in the direction of abstract art. After the Synchromist exhibition at the Carroll Galleries in 1914, Benton became intrigued with Macdonald-Wright's Synchromist use of baroque rhythms derived from the sculpture of Michelangelo. Synchromism appealed to Benton as an avant-garde style that linked the order of past art with the color of modernism. Macdonald-Wright arranged for Benton to be included in the Forum Exhibition of 1916. For that occasion Benton produced a series of Synchromist-related paintings of Michelangelesque figures. Around 1917 Benton became

associated with the People's Art Guild circle of John Weichsel, where he considered Socialist theories involving the union of art with society. Benton took up sculpture to create impermanent abstract constructions of wire, wood, brightly colored paper, and cloth, that served as models for Synchromist-inspired paintings. In such works as *Constructivist Still Life* (1917-18), Benton employed a Synchromist palette, reduced in color saturation. The influences of Macdonald-Wright, Stieglitz, and Parisian modernism still held importance for him.

Benton joined the Navy in 1918. He was assigned sketching duties that inspired him to execute a descriptive series of naval scenes. Back in New York, Stieglitz criticized these new watercolors for their preliminary drawing and lack of spontaneity. The fortunate outgrowth of this advice was an expressive group of still life and landscape watercolors that included *River Gorge*. Benton felt that these works were too close to an Impressionistic visualism and lacked the solid compositional structure he demanded. He searched for an art of form, space, and flowing pattern. After the winter of 1919-20, he renounced abstraction. By the end of the 1920s Benton had reached his mature style, an original descriptive art that borrows elements from Japanese prints and Italian Mannerism to express specifically American genre scenes.

References: Matthew Baigell, *Thomas Hart Benton*, New York, 1974. Thomas Hart Benton, *An American in Art*, Lawrence, Kansas, 1969. Thomas Hart Benton, *An Artist in America*, New York, 1937. *Thomas Hart Benton, A Retrospective of His Early Years, 1907-1929* (exhibition catalogue), Rutgers University Art Gallery, New Brunswick, New Jersey, November 19-December 30, 1972.

opposite above: *Constructivist Still Life, Synchromist Color*. c. 1917-18. Oil on paper. 12½ x 13½. Lent by The Columbus (Ohio) Gallery of Fine Arts: Gift of Ferdinand Howald.

opposite below: *River Gorge*. c. 1919-20. Watercolor. 12 x 13½. Lent by Mr. and Mrs. Joseph C. Haefelin, Wynnewood, Pennsylvania.





Oscar Bluemner (1867-1938)

by Betsy Fahlman

Oscar Bluemner was born in 1867 in Hanover, Germany, the son and grandson of an architect. He held his first one-man show, an exhibition of portraits, at the Berlin Latin School in 1886. In 1892 he won a medal for a painting on an architectural subject at the Royal Academy of Design in Berlin, where he studied painting and architecture. It was in this year that Bluemner, following an argument with Wilhelm II on art, left for America.

Bluemner went to Chicago in hopes of finding architectural commissions at the World's Columbian Exposition. His early architectural career was not very successful financially, though the situation improved after he moved from Chicago to New York in 1901. He won the commission for the Bronx Borough Courthouse in 1902, although his partner took the job away from him and built it using Bluemner's design. A long lawsuit ensued, which Bluemner finally won in 1912. This experience must have confirmed his decision to leave architecture and turn exclusively to painting.

Bluemner went to Europe to paint in the spring of 1912. He had a one-man show of landscapes there at the Gurlitt Galleries in Berlin, but he did not have much contact with German artists. After Berlin, he travelled to Paris, southern France, and Italy.

Following his return to the United States, Bluemner exhibited five landscapes in the Armory Show. Stieglitz showed his work at "291" in 1915, Bluemner's first one-man show in the United States. Bluemner had known Stieglitz previous to this, however, for Bluemner had published an article titled "Audiator et Altera Pars: Some Plain Sense on the Modern Art Movement," in *Camera Work* of June 1913, in which he responded to the furor caused by the Armory Show and attempted to explain some aspects of modern art to the reader. Stieglitz continued to support Bluemner, and he later gave him a one-man show at the Intimate Gallery in 1928.

Bluemner was active in the New York art scene in the second decade of the twentieth century, exhibiting in the Forum show

in 1916. The Bourgeois Gallery and Montross Gallery also exhibited his work. Stephan Bourgeois, who was introduced to Bluemner by George F. Of, remained a friend throughout his career.

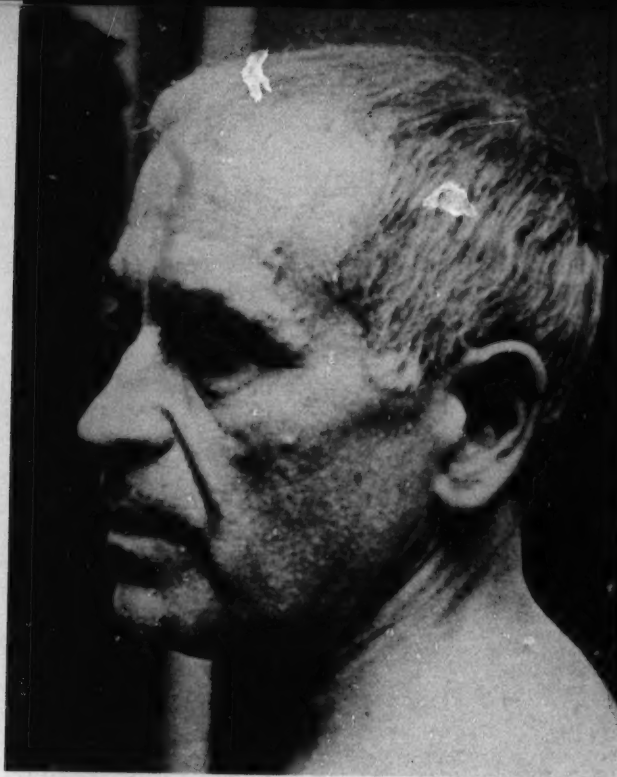
Bluemner's wife died in 1926, and, following her death, he moved his family to South Braintree, Massachusetts, where he lived for the rest of his life. His later years were not easy ones. He continued to exhibit, but few sales materialized, no doubt in part because of the high prices Bluemner placed on his works but also because of a public unreceptive to the emotional themes and strong color of his works. He became increasingly poor and embittered, and after 1935 his health began to fail. On January 12, 1938, at the age of 71, Bluemner committed suicide.

Bluemner evolved his characteristic vocabulary early and continued to explore it throughout his career. While his style changed over the years, he always maintained a preference for angular, brightly colored landscapes, abstracted from nature, which rarely contained human figures. He was much interested in color, which he viewed as having a highly emotional quality. He wrote in the Forum catalogue that a painter "aims at a liberation of feelings." He simplified and ordered what he saw, and then constructed it in terms of strong colors, emphasizing its emotional and symbolic qualities. Especially fond of red, he sometimes referred to himself as the "Vermillionaire." His color has a vigorous quality which gives his paintings much vitality.

References: Oscar Bluemner: *American Colorist* (exhibition catalogue), Fogg Art Museum, Harvard University, Cambridge, Massachusetts, October 11-November 15, 1967. Oscar Bluemner in *Retrospect* (exhibition catalogue), University Gallery, University of Minnesota, Minneapolis, Minnesota, 1939. Oscar Bluemner, *Paintings and Drawings* (exhibition catalogue), New York Cultural Center, New York, December 16, 1969-March 8, 1970.

opposite: *Red Farm at Pochuck*. 1914. Oil. 29½ x 39½. Private Collection, New York.





Michael Brenner (1885-1969)

by Catherine Turrill

Michael Brenner was born in Shavli, Lithuania, on September 18, 1885. Early in the 1890s he immigrated to the United States with his family, settling in New York City. After finishing public school in 1897, he worked in the studio of his elder brother, the medalist Victor David Brenner. He also studied at the Art Students League. His teacher there, Augustus Saint-Gaudens, encouraged him to go to Paris. Sometime about 1900-01 Brenner moved to France, entering the Ecole des Beaux-Arts in Paris. He won first prize in a competition there, but, dissatisfied with the academic structure of the school, he enrolled in the Académie Julian for two more years of formal study. The remainder of his education consisted of his own constant reading and hours of study in museums, augmented by work in several Paris studios. Brenner soon established himself in his own studio and lived in France until the Second World War, making only occasional visits to the United States. After the war he divided his time between the Paris and New York studios. The last five years of his life were spent in the United States. He died in November 1969.

As an artist, Michael Brenner was primarily a "loner," although he had many acquaintances among the artists in Paris. He knew Rousseau, Rodin, and most of the more modern artists active in France at the time—Picasso, Derain, Braque, Leger—and helped to support Gris during World War I. He was also associated with a small colony of Russian Jews in Paris, including Chaim Soutine, Michel Kikoïne, Pinchus Krémègne, and Isaac Pailés. Among his American friends were Max Weber and Robert Coady, the editor of the art magazine *The Soil*. Brenner and Coady were also co-owners of the Washington Square Gallery in New York, for which Brenner seems to have acted as the European agent, sending over works by Picasso, Derain, and Rivera.

Brenner disliked the competition that he found in the art world and felt that many of his contemporaries had compromised themselves as artists by setting financial success as a goal. Brenner made no effort to sell or exhibit his work, and

few people ever entered his studio. Only his drawings were exhibited during his lifetime, two figure studies being included in the 1917 exhibition of the Society of Independent Artists.

Brenner's art did not come easily to him. He was rarely satisfied with his sculpture, and no more than five pieces were cast in bronze during his lifetime. His friend and patroness, Gertrude Stein, described him in her autobiography as the "sculptor who never finished anything" (Stein, 141). Outside of the three sculptures in the Cone Collection (probably acquired through Stein) and one or two portrait heads, few examples of Brenner's work ever left his studio. Other sculptures were left in their clay or plaster states, to be worked and re-worked.

Brenner's style, while not radically avant-garde for its time, is forceful and expressive. The features of the portrait heads are often literally gouged out of the material, and the planes of the face left rough and unfinished. The fierceness of concentration with which he worked is evident in the few examples of his work still extant.

References: Correspondence with Mrs. Fannie T. Brenner, October 29, 1974, and December 11, 1974. Interview with Mrs. Fannie T. Brenner, November 21, 1974. Gertrude Stein, *Autobiography of Alice B. Toklas*, New York, 1933.

opposite left: *Portrait of Gertrude Stein*. Before 1925. Bronze. 18 high. Lent by Fannie T. Brenner, New York.

opposite right: *Portrait of a Man* (also identified as *Portrait of a Woman*). c. 1925. Bronze. 13 high. Lent by the Whitney Museum of American Art, New York, gift of Mrs. Michael Brenner.





Patrick Henry Bruce (1881-1936)

by Melvin P. Lader

Even though Patrick Henry Bruce was not officially a member of the Synchromist group, his experimentation with color theory in painting paralleled that of the American Synchromists Morgan Russell and Stanton Macdonald-Wright. For this reason, he is often included in the movement.

Born April 21, 1881, in Long Island, Virginia, Bruce first received artistic training under the academic sculptor Edward Valentine at the Richmond Art School. By 1901 he was in New York, studying with William Merritt Chase and later, in 1903, with Robert Henri. Bruce's study under Henri was brief, but the two were able to establish a warm and lasting relationship before Bruce left for Europe late in the year. Indeed, Henri's influence pervaded Bruce's art and ideas well into 1907. That year seems to have been a critical one for Bruce, for it was then that he first became aware of the modernist trends in Paris and began frequenting the apartment of Gertrude and Leo Stein. Here, he met Henri Matisse and, together with a few other students, persuaded Matisse to teach the now-famous class which first met in early 1908. Within the following four years, Bruce's art was transformed from his previous bravura style to a more modernist approach influenced by Renoir and Cézanne. During this important period, Bruce met and became a close friend of the American artist, Arthur B. Frost, Jr. Together they explored the new tendencies in art that eventually led them to abstractions based upon theories and principles of color harmony and contrast. This resulted largely from their 1912 meeting and subsequently close association with Robert Delaunay. Delaunay, too, was interested in experimenting with late nineteenth-century color theory. Bruce's loyalty to this artist was exemplified in 1913 when he requested that his own canvases be withdrawn from the Armory Show (he had submitted four) after Delaunay's *La Ville de Paris* was not hung.

From about 1914 to 1918, Bruce worked on a series of abstract compositions, one of which, *Composition II* (1916-17), is included in the current exhibition. These works, though certainly influenced by Delaunay, demonstrate Bruce's

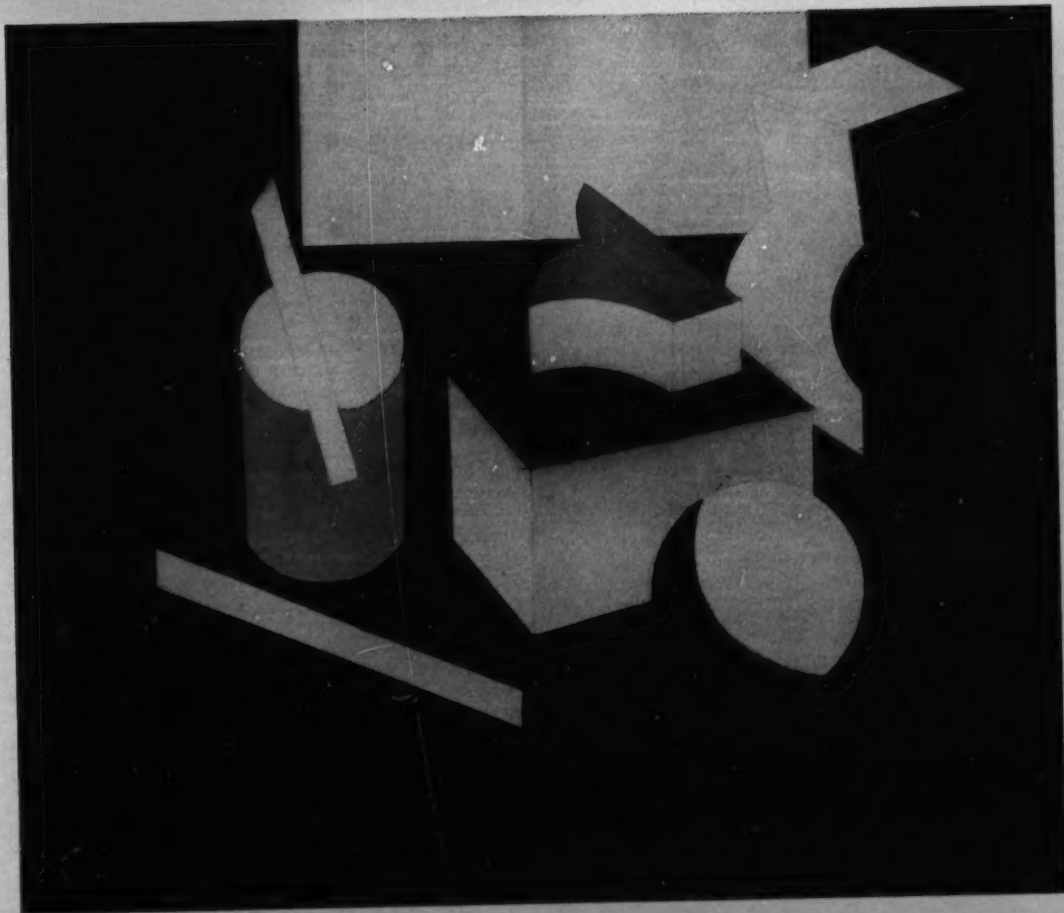
comprehension and application of Chevreul's and Rood's theories. In late 1916 or early 1917, Bruce sent this series of paintings to Frost, who had returned to New York a few years earlier. Frost, in turn, arranged for them to be exhibited at the Montross Gallery in 1917.

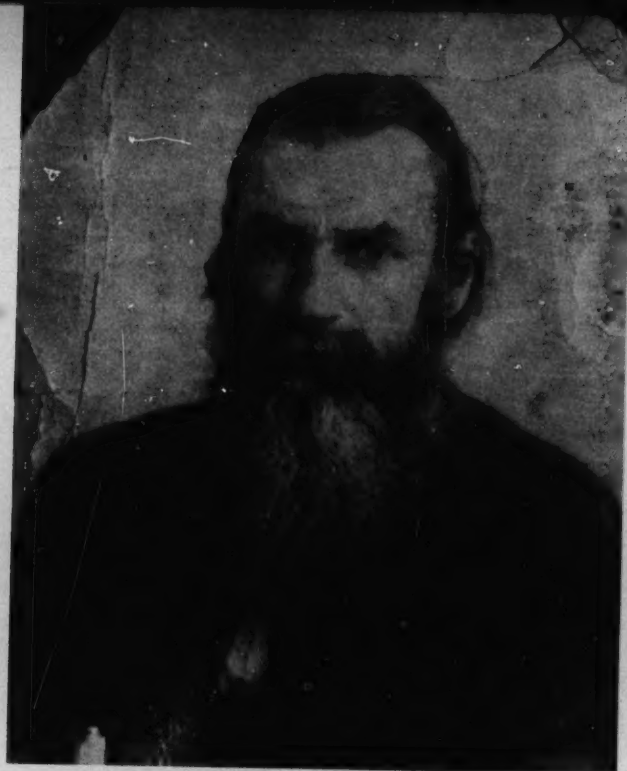
After 1920, Bruce's style changed once more when he began to integrate abstract geometric forms into his color compositions. *Still-Life* of 1922-25, in the Neuberger Collection, is a good example of this later phase. The relative lack of understanding shown his art, combined with a personal sense of failure and the separation from his wife after the war, brought about his increased isolation and frustration. This culminated in 1933 when Bruce destroyed most of his works, gave up painting, and moved to Versailles. With the exception of a brief visit to America at the time of his marriage in 1905, Bruce had remained in France ever since his original departure from the United States. In 1936, however, he returned to this country and shortly thereafter, on November 12, committed suicide in New York.

References: William C. Agee, *Synchromism and Color Principles in American Painting, 1910-1930* (exhibition catalogue), M. Knoedler & Co., New York, October 12-November 6, 1965. Kenneth H. Cook, "Patrick Henry Bruce," *South Boston (Virginia) News & Record*, October 31, 1964, 1d-3d. William D. Judson III, "Patrick Henry Bruce," Master's thesis, Oberlin College, 1968. Tom W. Wolf, "Patrick Henry Bruce," *Marsyas*, XV (1970-71), 73-85.

opposite above: *Composition II*. Oil. 38½ x 51. Lent by Yale University Art Gallery, gift of Collection Société Anonyme.

opposite below: *Still Life*. c. 1922-25. Oil. 23½ x 28½. On loan from the Neuberger Museum.





Arthur B. Carles (1882-1952)

by Paul D. Schweizer

Born in Philadelphia, Arthur B. Carles began his training at the Pennsylvania Academy of the Fine Arts in 1901, and, after a year's absence during the 1902-03 season, continued his studies there under William M. Chase and Thomas Anshutz until 1907.

In June of 1907 Carles traveled to Paris at which time he met "Alfy" Maurer. This friendship was important for Carles, for it is probably through Maurer that he came to know Gertrude and Leo Stein (Gardiner, *Arthur B. Carles*, 144). It may also have been through the Steins, or perhaps through one of the other Americans in Paris at this time, that Carles also met Edward Steichen. Carles and Steichen appear to have enjoyed each other's company very much, and by October 1908 at least, we know that Carles was sending mail to America from Voulangis, a small village outside of Paris where Steichen lived (Gardiner, *Carles*, 144).

Although Carles was deeply impressed with Manet, his most advanced canvases reflect the influence of Matisse, with whom Carles in his later years claimed to have studied (Gardiner, *Carles*, 144). Like Max Weber and Patrick H. Bruce, who also studied with Matisse, Carles's paintings at this time do not reflect Matisse's most advanced works. Whether because of a disinclination by the Americans to be so radical, or whether, as Barr suggests (Alfred H. Barr, *Matisse*, New York, 1951, 177), because of Matisse's insistence that his students refrain from blindly imitating his most mature style, the works that Carles painted around 1910 come closest to Matisse's "proto-Fauve" works of the 1896-1904 period.

It was works in this style which Carles probably exhibited at Alfred Stieglitz's "Younger American Painters" exhibition which was held at "291" in March of 1910. Through Steichen's intervention, or perhaps as a result of direct contact with Stieglitz in Europe, Carles was included in this exhibition, which was hailed as a display of the "common disciples of Matisse" (*Camera Work*, no. 30, Apr., 1910, 54). Carles never saw this exhibition at "291," for it was only in December of

1910 that he returned to the United States. His first one-man show took place less than a year later at "291" in January of 1912, at which time he exhibited landscapes, still lifes, and figure studies.

Sometime after this exhibition Carles returned to Voulangis for approximately a year. During this sojourn he painted his *Interior with Woman at Piano*, which may be the only multiple-figure composition Carles ever painted. Although the exact date of this work is unknown, there is a *terminus ante quem* of March 1913, for the picture was included in the Chicago presentation of the Armory Show at this time. The picture represents the interior of Steichen's house at Voulangis. Carles's wife is seated at the piano, and in the background are four more figures. Carles's relationship to the Fauve tradition is quite apparent in this painting in which greens, yellows, and reds predominate.

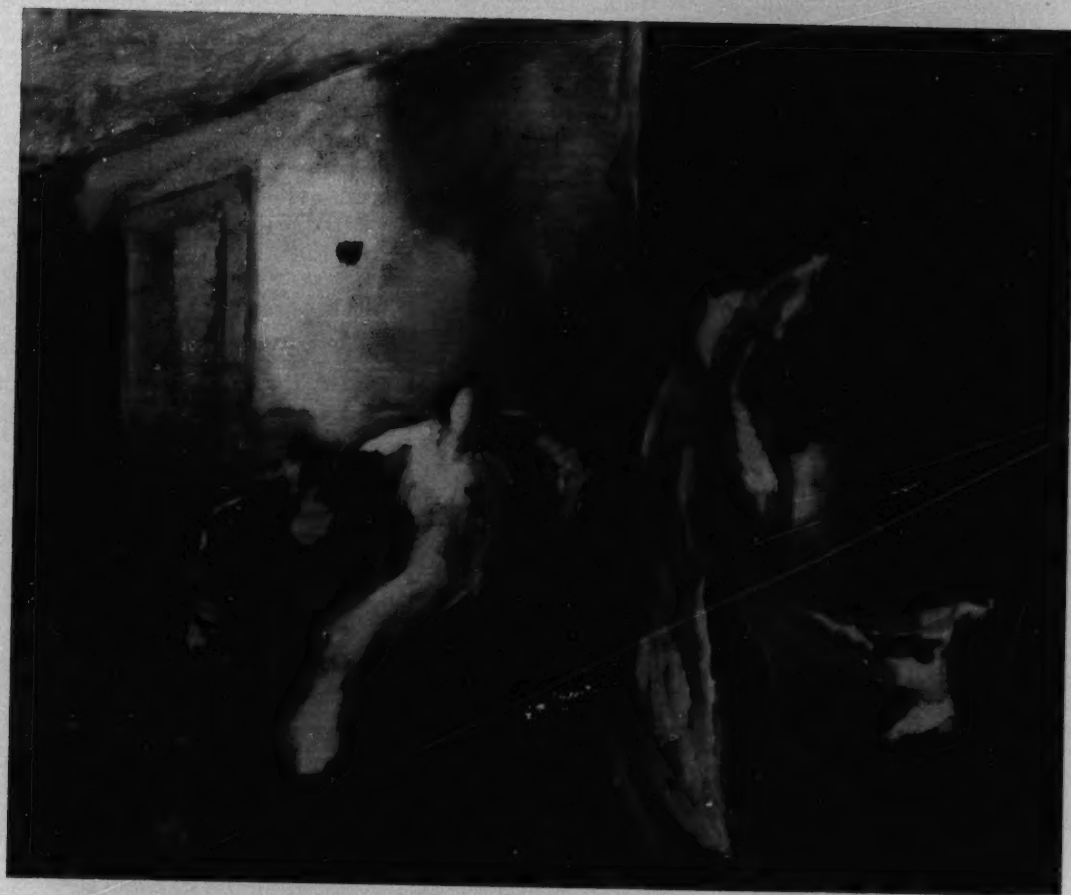
In the summer of 1921 Carles went to Europe again and began to rethink some of the ideas that had occupied him during his pre-war years in Paris. One example from this period is a fine, lyrical work entitled *Steichen's Garden* (1921). A good deal of the canvas in this picture is bare, which, along with the thinness of the paint texture and the spontaneity of the brushwork, suggests that this canvas was executed quite rapidly. This spontaneity is then enhanced by the colors Carles uses; pinks, greens, reds, and yellow-oranges interact to establish a delightful, joyous mood.

Carles's sensitivity to color and his pleasure in the application of paint are key aspects for an understanding of the artist. These predilections produced some of his most exciting early works and are the keynote to his later career as a painter.

References: Henry G. Gardiner, *Arthur B. Carles*, Philadelphia Museum of Art, 1970. John Marin, "On My Friend Carles," *Art News*, LII (April 1953), 20, 67. Elizabeth O'Connor, "Arthur B. Carles," Master's thesis, Columbia University, 1965.

opposite above: *Interior with Woman at Piano*. 1912-13. Oil. 32 1/4 x 39 1/4. Lent by The Baltimore Museum of Art.

opposite below: *Steichen's Garden*. 1921. Oil. 25 1/2 x 24. Lent by the Philadelphia Museum of Art, The Samuel S. White, 3rd, and Vera White Collection.



John Covert (1882-1960)

by Michele De Angelus

John Covert ranks among the pioneers of the progressive art movements in America of the teens and twenties. His brief but active career in the arts lasted only eight years, but witnessed the production of original and mature avant-garde works. He was, as Marcel Duchamp has written in the catalogue of the Société Anonyme, an outstanding figure in the American avant-garde from its beginnings.

John Covert was born in Pittsburgh, Pennsylvania, in 1882. A quiet, introverted personality, he lived alone with his father, a pharmacist, above a Pittsburgh drugstore. In 1902 Covert began study at the Pittsburgh School of Design with a Munich-trained realist, Martin Leisser. The award of a German government scholarship in 1908 allowed the twenty-six-year-old artist to continue study in Munich at the Akademie der Bildenden Künste. Covert left Munich for Paris in 1912, where he continued to paint nudes and portraits in an academic style.

By February 1915, Covert had returned to America, settling in New York. There, through the intervention of his cousin, Walter Arensberg, Covert had his first exposure to modern art. At the Arensbergs' apartment the artist observed avant-garde works by Dada artists as well as those by Braque, Gleizes, Matisse, and Picasso. He became personally acquainted with many of the European and American modernists who attended the Arensbergs' salons, becoming particularly intimate with Marcel Duchamp during the period from 1915 to 1918. In 1916 Covert helped Duchamp and others to found the Society of Independent Artists. He served as the Society's first secretary in 1917, the year of the first Independents' exhibition.

As a result of his association with people and ideas encountered at the Arensbergs', Covert underwent a severe personal and artistic crisis. Dating from a specific transitional incident in the summer of 1915, Covert's style and subject matter became suddenly and completely modern. Paintings from the following year show the artist beginning to absorb the Cubist style. His use of machine forms, erotic symbolism, and interacting verbal and visual elements document Covert's

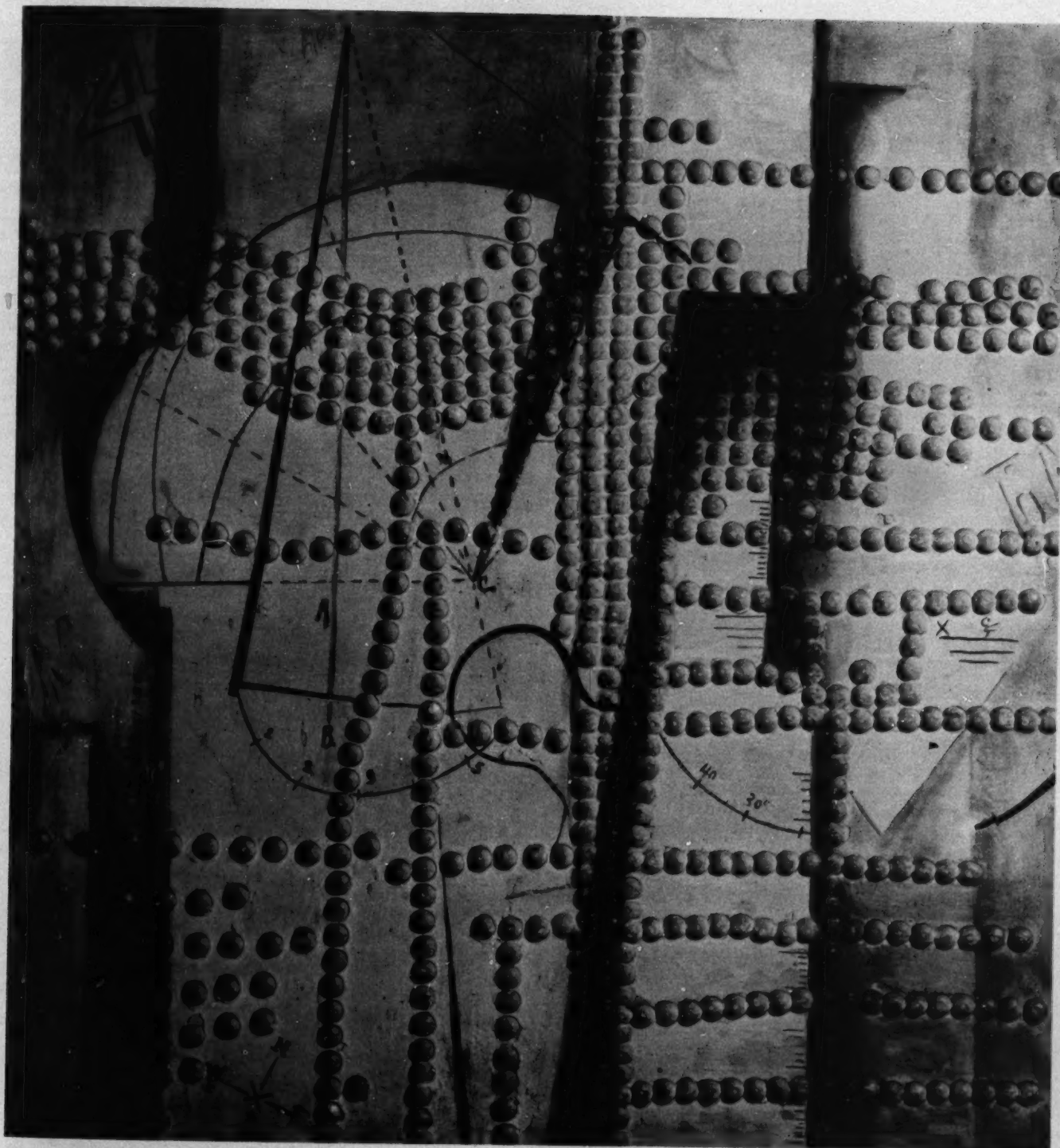
friendships with Picabia and Duchamp and reflect his study of their works. By 1919 Covert was producing his mature works in an inventive union of Dada and Cubist styles.

Of startlingly untraditional materials—upholstery tacks, plywood, cord, wooden dowels—the paintings and constructions of 1919-1923 evidence not only a masterful assimilation of Cubism but Covert's personal expansion of its visual syntax in a "more intellectual, linguistic way" (Michael Klein, "The Art of John Covert"). Covert's life-long interest in mathematics, puns, word games, and cryptography surfaces in the intriguing iconography and impressive formal inventions of the late constructions.

The dissolution, in the early twenties, of such a vitally reinforcing ambience as the Arensbergs' salon and the increasingly hostile attitude toward modern art in America created particular deprivation for so introverted a type as Covert. His constructions were too advanced to be easily salable in the America of the 1920s. Acting on the suggestion of Katherine Dreier, Covert sought financial aid to subsidize his work by approaching a number of wealthy patrons. None was interested in backing so unorthodox an artist. In 1923, because of lack of recognition and financial difficulties, one of America's most inventive avant-garde artists gave up painting for a successful career as an "open-hearth trouble-shooter in the Vesuvius Crucible Company" (Rudi Blesh, *Modern Art USA*, 93).

References: Rudi Blesh, *Modern Art USA*, New York, 1956, 90-93. George Heard Hamilton, "John Covert: Early American Modern," *College Art Journal*, XII (Fall 1952), 37-42. Michael Klein, "The Art of John Covert," Ph.D. dissertation, Columbia University, 1972.

opposite: *Time*. 1919. Oil and upholstery tacks on composition board. 25% x 23%. [Photograph of work not included in exhibition.] Yale University Art Gallery, gift of Collection Société Anonyme.





Konrad Cramer (1888-1963)

by H. Nichols B. Clark

Konrad Cramer was German by birth and pursued his early artistic training in his native country. He studied first at the Academy of Fine Arts in Karlsruhe, which gave him a traditional foundation. However, by 1910 he had moved to Munich, and his viewpoint changed radically through his exposure to works by and association with Franz Marc and Wassily Kandinsky. In February 1911, he met Florence Ballin, an American who was studying art at Munich, at a *bal masqué*. He married her the following June in Greenwich, England, and in October they left Europe for America. Cramer was to return to Europe only once, in the summer of 1920 when he received a Rockefeller grant to study industrial art education in Europe.

Cramer undoubtedly met Stieglitz soon after he arrived in America. Their interest in advanced forms of painting as well as their common German heritage would have drawn them together. At any rate, Cramer was familiar enough with Stieglitz's gallery and philosophy to contribute to the "What 291 Means to Me" issue of *Camera Work*, July 1914. It is interesting that Stieglitz never showed the artist's work at "291," for Cramer would have been one of the earliest manifestations of the ideas of Der Blaue Reiter in America. Stieglitz did suggest that Cramer's paintings be included in various exhibitions of modern art, such as a show of "ultra moderns" in Los Angeles organized by Stanton Macdonald-Wright in 1919 and an exhibition of moderns at Philadelphia in 1921. In the early thirties, Stieglitz interested Cramer in photography, and the latter is credited with organizing one of the earliest college courses in the subject to be offered, given at Bard College in 1937-1938. Stieglitz's warm letter of recommendation for this post, written in 1936, is testimony to the strength of their twenty-five year friendship.

Cramer exhibited intermittently in New York, showing first in a group show at the MacDowell Club in November 1913 and later at The Florence Gallery, which was an ambitious and idealistic undertaking of his wife, who wanted to make the work of younger artists available at reasonable prices. He also

was part of a group show at the Whitney Studio Club in December 1924. His early works bore such titles as *Improvisation* or *Strife*, while his later works were more concretely titled—*Flowers* or *The Shippers' Holiday*.

Cramer divided his time between New York City and Woodstock, New York, where he was part of the artistic community that included Henry McFee and Andrew Dasburg. Dasburg was a particularly close friend, and Cramer recorded numerous conversations that they had about art in his diary of 1918 (Cramer Papers, AAA). Cramer was also a moving force in the foundation of the Woodstock Artists Association in 1920, which is still in operation today.

Cramer has not received the attention he deserves, especially in light of his connections with Der Blaue Reiter and the role he may have played in introducing the art of that group to America.

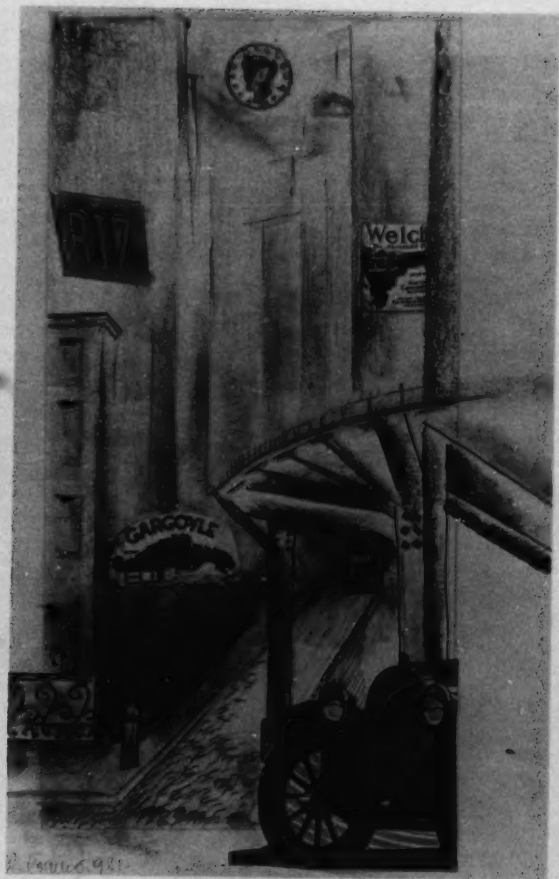
Strife (1913) is an excellent example of Cramer's association with Der Blaue Reiter and particularly Kandinsky. Stylistically, this work is very close to what Kandinsky was doing in 1911 and 1912 (compare to *Improvisation 19*, 1911, and *Improvisation 26*, 1912; both in Munich). One encounters not only Kandinsky's pure abstraction but also a very similar means of expression, particularly in the use of diagonals and the animated application of the paint. Their palettes are remarkably close in the use of strong, intense colors.

In the twenties, however, Cramer's art shifted to a more straightforward depiction of the object, although he retained elements of a modern vocabulary. In particular, he used the realism of collage elements to heighten the expressive impact of the work of art.

References: Interview with Miss Aileen Cramer, Woodstock, N.Y., October 27, 1974. Konrad Cramer Papers, Archives of American Art. Retrospective of Konrad Cramer, Bevier Gallery, Rochester Institute of Technology, January 10-24, 1964.

opposite left: *Strife*. 1913. Oil. 27½ x 23¾. Lent by Joseph H. Hirshhorn Private Collection.

opposite right: *Untitled*. 1921. Mixed drawing media with collage. 12¾ x 8¾. Lent by Dillard Collection, Weatherspoon Art Gallery, University of North Carolina at Greensboro.





Mell Daniel (1899-)

by Susan E. Strickler

Born in Griffin, Georgia, in 1899, Mell Daniel was introduced to American modernism in his early teens. He arrived in Brooklyn in 1911 where he soon became friendly with Clive Weed, illustrator and cartoonist for the *New York Tribune*. Daniel's early interest in art was encouraged by Weed, who helped him obtain an office job in the art department of the newspaper. Weed advised young Daniel to get out on the streets to sketch people. Daniel did numerous quick sketches and caricatures, two of which appeared in the May 1916 issue of *The Masses*.

About 1913, Daniel enrolled in evening classes at the Independent School of Art, then under the direction of Homer Boss. There, he became acquainted with fellow classmates Morris Kantor, Emil Holzhauer, and Yasuo Kuniyoshi, among others. Although the students worked independently of instructors, Daniel later recalled that Boss's lectures on anatomy were particularly helpful. In addition, Abraham Walkowitz, who purchased several drawings by Daniel, and Walter Pach, who was also interested in Daniel's work, frequently visited the school.

In 1915-1916 Daniel took a job at the short-lived Thumb Box Gallery, directed by Prentice Snow. Through the numerous exhibitions which he helped to hang, Daniel was exposed to the work of such artists as Boardman Robinson, Gifford Beal, and Wood Gaylor. In May 1916, Daniel himself exhibited in a group show which celebrated the dances of the Russian Ballet.

In October 1917, Mell Daniel, then only eighteen, was given his first one-man show at Marius de Zayas's Modern Gallery. He exhibited primarily tree drawings which, for a time, became a major motif in his oeuvre. In his statement for the show, Daniel explained that the tree drawings "seek to explain the idea of the forest instead of the single tree. They attempt to show the struggle for life of the trees" (Daniel, *Exhibition of Drawings and Watercolors by Mell Daniel*, Modern Gallery, October 1-13, 1917). The motif of intertwining branches became abstract patterns because of the close-up point of view. For

Daniel, line has depth and texture which defines the form of the swaying branches. Executed in a limited palette of grays, greens, and browns, individual lines build up the shading of the forms. To suggest texture, the lines are drawn in ink and grease crayon, and a watercolor wash is applied to add color.

From 1917 through 1925, Daniel exhibited annually with the Society of Independent Artists. *Still Life* (c. 1921), which shows the influence of Cézanne and Cubism, was Daniel's entry in the 1921 exhibition. The hard-edge technique and the plunging perspective in this painting merit comparison with the work of some of the Precisionists, such as Charles Sheeler, who was working in a similar manner in the early twenties. Daniel received some attention in several articles reviewing this exhibition. In the *Brooklyn Daily Eagle* (March 13, 1921) Hamilton Easter Field wrote that Daniel's work was an integral part of the overall view of American art.

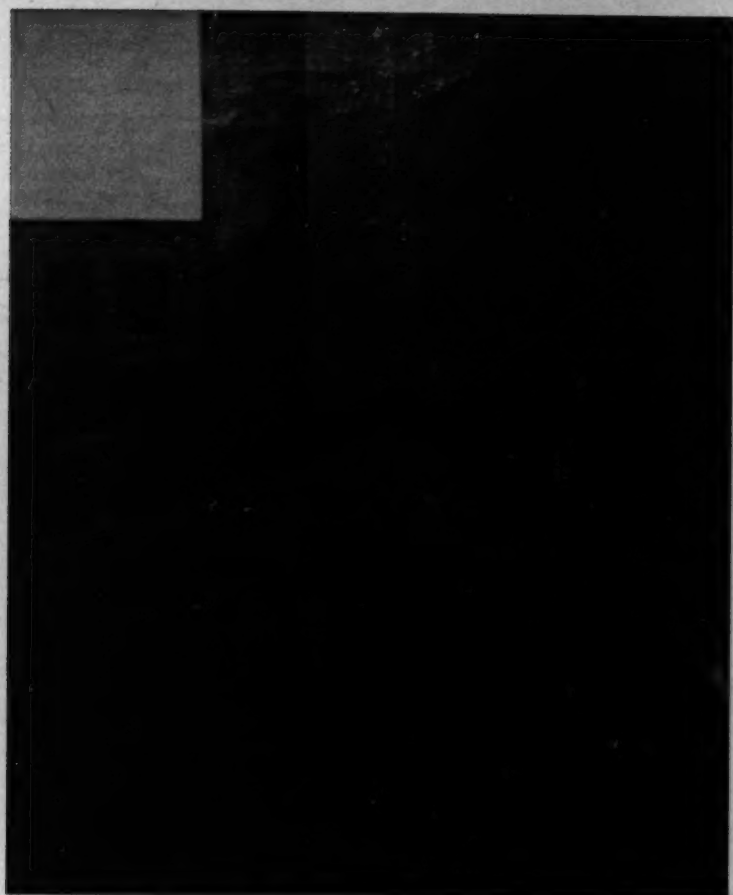
In 1933, Mell Daniel retired from the art world for several decades. He worked for the Interchemical Corporation and ultimately became president of its Standard Products Department. However, Daniel continued to draw and paint for his own pleasure.

In December of 1970, after Elaine de Kooning's rediscovery of his work, Mell Daniel had his second important one-man show at the Fischbach Gallery in New York. His later work is derived from the earlier tree motifs, although his line is finer, has greater depth, and the pattern of the trees is more severe. In some of his most recent work, the patterns drawn from natural motifs have become abstract.

References: Mrs. Mell Daniel to William Innes Homer, November 2, 1974. Interview, Susan E. Strickler with Mell Daniel, November 22, 1974.

opposite above: *Still Life*. c. 1921. Oil. Collection of Katharine Graham, Washington.

opposite below: *Untitled*. c. 1923. Grease crayon, ink, watercolor. 12 x 9. Lent by Mell Daniel, Tomkins Cove, New York.





Andrew Dasburg (1887-)

by Douglas Hyland

Although Andrew Dasburg was born in Paris in 1887, he immigrated to New York City five years later. He first studied at the Art Students League under Frank V. DuMond and Kenyon Cox, whom Dasburg described as "a tired man teaching a listless class"; from the League he went on to receive instruction from Robert Henri in New York and Birge Harrison at Woodstock. In 1907, the year of the controversial Salon d'Automne, Dasburg visited Paris and became acquainted with many figures of the French avant-garde, notably Matisse, Leo Stein, and Volland. There he also renewed his connection with Morgan Russell who had been a fellow-student with Dasburg at Woodstock. Above all, however, Dasburg came under the spell of Cézanne, and this influence became dominant in his art, particularly after the end of the First World War.

Dasburg returned to America from Europe and was, in his own words, "inflamed like a newly converted evangelist"; he talked incessantly of what he had seen of the new experimental art. He was able to transmit his knowledge and views to a wide range of enthusiastic listeners when he succeeded Harrison as instructor of painting at the Woodstock summer session for several years. During the early teens Dasburg also taught at the Art Students League, sharing his duties with Max Weber and Eugene Speicher. It was not until 1912, however, that Dasburg conceived of a painting "that could exist as a thing in itself without reference to a subject beyond its general color and configuration of movements, allowing the form to evolve out of these two primary elements" (Dasburg essay, Dallas exhibition, 1957).

During the period between 1916 and 1918 when the international avant-garde movement was reaching its most advanced stage, Dasburg was an able participant. His 1915-16 work entitled *Improvisation* was exhibited at the Forum show. The artist declared at that time that it was his intention "to co-ordinate color and contour into fantastic form that will have the power to stimulate one's sense of the aesthetic reality" (Forum Exhibition catalogue, 1916). By means of these two

elements, the rhythm and movement of the work would be intensified. He tried to separate the aesthetic reality from the illustrative reality, feeling that with the former only the "sense or emotion of objectivity" should be sought. *Improvisation* is very close in feeling to the painting of Russell and the Synchronists.

Another work from the same year indicates the full breadth of creativity that occupied Dasburg at this time. Using an inventive theme, *Sermon on the Mount* may be viewed as a painting combining elements of Cubism with the dynamism of the Futurists. In his article on Cubism, Dasburg gives a personal definition of the movement. He has written that "Cubism is a geometry of rhythm and an architecture of matter" (Dasburg, "Cubism," 280). In *Sermon on the Mount*, Dasburg has emphasized this sense of movement by shading the sharp diagonals red, while the rest of the work consists of black lines and geometric shapes with one area shaded dark blue.

Dasburg's experimentation with the purely abstract gradually diminished, and many of his works dating from the twenties and after were painted in the Post-Impressionist idiom which relies heavily on the work of Cézanne. Inspired by Maurice Sterne and Mabel Dodge, Dasburg visited Taos, New Mexico, and found new inspiration for his art in the countryside and people of that area. After his first visit in 1916, he spent longer periods of time there until finally settling permanently in 1930.

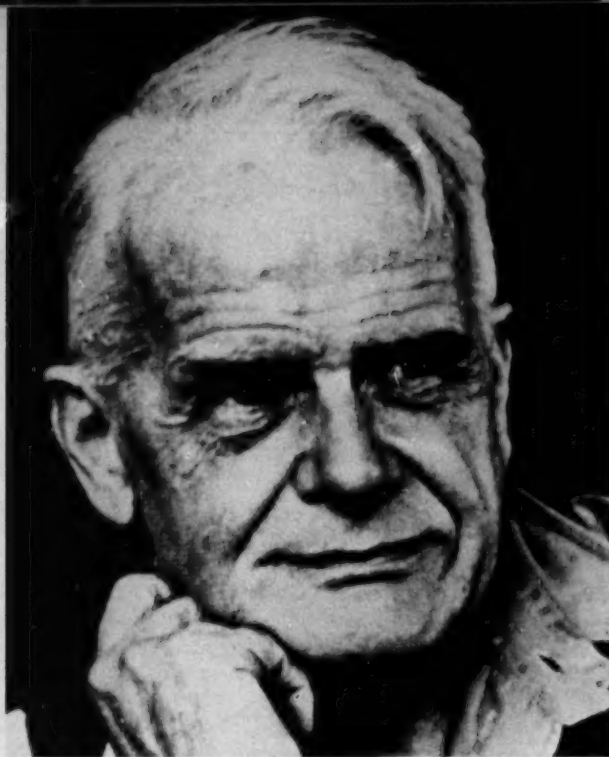
Despite many years of severe illness with Addison's disease, Dasburg has taken up painting again and lives today in New Mexico. Largely as a result of the 1957 Dallas Museum show, his work has been resurrected, and his position as an innovator and teacher clarified.

References: Alexander Brook, "Andrew Dasburg," *The Arts* (July 1924). Andrew Dasburg, "Cubism," *The Arts*, VI (November 1923), 278-83. *Andrew Dasburg* (exhibition catalogue), text by Jerry Bywaters, Dallas Museum of Fine Arts, March 3-April 21, 1957.

opposite above: *Sermon on the Mount*. 1910-16 [1914-15]. Watercolor. 12 x 9½. Lent by Permanent Collection, Roswell Museum and Art Center, Roswell, New Mexico.

opposite below: *Improvisation*. 1915-16. Oil. 35½ x 29½. Collection of Mr. and Mrs. Henry M. Reed, Montclair, New Jersey.





James Henry Daugherty (1889-1974)

by Patrick L. Stewart, Jr.

James H. Daugherty was an American artist who was most influenced in the period before the First World War by the painting of the American colorists. Because of this, his development is interesting as an example of a painter who is suddenly turned onto the path of the avant-garde.

Daugherty was born on June 1, 1889, in the town of Asheville, North Carolina, near the Great Smoky Mountains. His family moved to Washington, D.C., and in 1906 he studied painting at the Corcoran Art School. He studied next at the Pennsylvania Academy of the Fine Arts under William Merritt Chase, and by 1914 had spent some time travelling in Europe and studying in London with the rather conservative painter Frank Brangwyn. Although he was no doubt aware of the tremendous activity in Paris at this time, he did not react to much of it through his painting until he returned to New York and took a studio adjoining that of Arthur Burdett Frost, Jr.

It was Frost who served as the catalyst for Daugherty's conversion to a new, more modernist style. Frost had returned to America from Paris at the outbreak of the war, bringing with him a thorough knowledge of the color theories of Patrick Henry Bruce and Robert Delaunay. Daugherty's work up to this point was oriented toward an expressive, loose Fauve manner, as well as to a Cézannesque structural portrayal of form. It seems that his conversion to the more abstract utilization of color as form itself was made somewhat easier by his earlier interests. Nevertheless, his painting began to open up and become more abstract almost immediately, although he never abandoned representational form completely. He adopted a style of highly complex, faceted strips and segments of color which placed him extremely close to Patrick Henry Bruce as well as Frost. Their mutual use of concentric rings of color and the laws of simultaneous contrasts placed them in the direct line of Delaunay and the Orphists, as opposed to the purer, more rigorous Synchromist paintings of Morgan Russell, Stanton Macdonald-Wright, and Andrew Dasburg. Coloristically, Daugherty's work is further linked to the Orphist

paintings and those of Bruce by his extensive use of tints, or colors dependent upon the addition or juxtaposition of white.

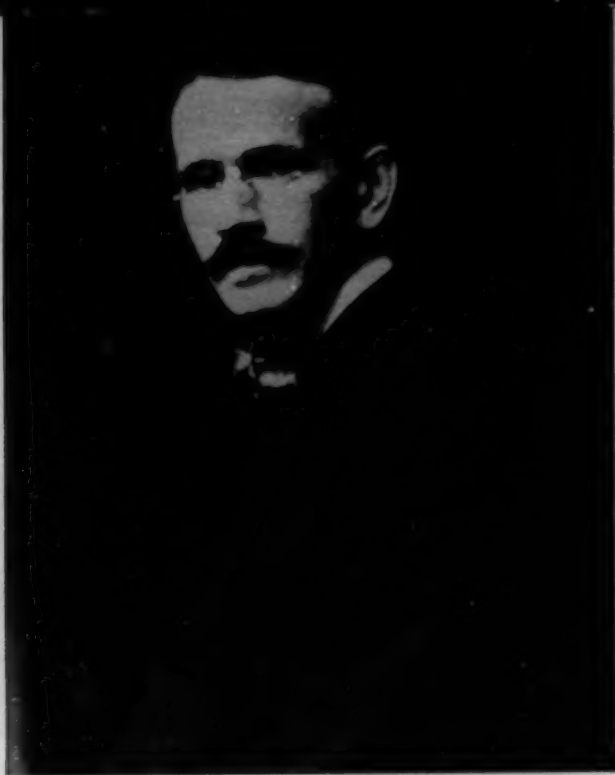
From 1916 to 1922 Daugherty painted in the style of these American colorists, actively campaigning among his friends for the new role of color. One in particular, Jay Van Everen, fell under Daugherty's influence and produced a series of hard-edged patterned abstractions in the 1920s. But by 1920 Daugherty himself was clearly returning to a more representational style, as is evidenced by his *Flight into Egypt*, painted that year. The work retains the brilliant color that had interested him in the formative period of his life, but it shows him struggling to apply modernist techniques to a much more traditional subject. During this time he exhibited at the Society of Independent Artists in New York, beginning in 1917, and later with the Société Anonyme, Inc.

After 1920 James H. Daugherty turned to mural decoration with decidedly nativist themes, as Thomas Hart Benton was also to do. One of Daugherty's most striking murals was the *Spirit of Cinema America*, painted in 1920 for Loew's State Theater in Cleveland, Ohio. In it are passages of vibrant color and geometric planes, side by side with highly organic, decorative patterns of contrasting shades of light and dark. Like so many other American artists of the post-war era, Daugherty found himself trying to carry over his modernist vocabulary into a new language of representational American nativism. He continued his mural work with modernist overtones but eventually devoted more of his time to illustrating children's books, particularly American stories. Yet he never totally forgot the important lessons he had learned as an enthusiastic young artist in New York before the war; at the end of his life, he embarked on a beautiful series of abstract color paintings which harked back in spirit to the days when he must have excitedly explored the application of pure color.

References: William C. Agee, *Synchromism and Color Principles in American Painting* (exhibition catalogue), M. Knoedler & Co., New York, October 12-November 6, 1965. William C. Agee, *James H. Daugherty* (exhibition catalogue), Robert Schoelkopf Gallery, New York, December 4-December 31, 1971. Antonio de Salle, "Pictorial Pleasantries by James H. Daugherty," *Print Connoisseur*, X (October 1929), 328-63.

opposite: *Flight Into Egypt*. c. 1920. Oil. 39 1/2 x 29 1/4. Lent by Robert Schoelkopf Gallery, New York.





Arthur B. Davies (1862-1928)

by Paul D. Schweizer

Born in Utica, New York, Davies's earliest training as an artist took place privately when he was fifteen. In 1878 his family moved to Chicago where he continued his training at the Chicago Academy of Design. Between 1880 and 1882 Davies worked in Mexico and the West as a draftsman for a civil engineering firm. Then, on returning to Chicago, he entered the art school of the Art Institute of Chicago where he studied under Charles Corwin. In 1887 Davies came to New York where he continued his studies at the Gotham Art School and the Art Students League. Between 1887 and 1891 Davies supported himself as an illustrator for the *Century Magazine* and for *St. Nicholas*. Shortly thereafter, Davies became associated with William Macbeth who was able to induce Benjamin Altman to sponsor a trip to Europe for the artist in 1893. Upon Davies's return to America in 1894, Macbeth established him in a studio and two years later initiated a series of highly successful one-man shows at his gallery.

The subjective, pastoral compositions which Davies painted in these years continued to occupy him, and it was this type of work which he exhibited at both the exhibition of "The Eight" in 1908 and the Independents exhibition of 1910. Shortly thereafter, in January 1911, Davies accepted the post of president of the Association of American Painters and Sculptors, an act which was destined to have an effect on his own work, as well as on the entire future of American art.

It is a testament to Davies's self-conviction as an artist that he did not entirely divorce himself from his earlier manner of painting in the works he produced after the Armory Show. In fact, Davies's debt to European modernism is rather superficial, as can be seen for example, in a painting entitled *Interwoven*, executed shortly after 1913. In this work Davies has attempted a synthesis between his earlier symbolic figure compositions and the formal vocabulary of Cubism. Arranged around this composition are nine figures depicted in various enigmatic poses. No programmatic message is implied, except that the figures and the background are painted in geometric planes

which suggest, like the canvases of the German painter Franz Marc, the pantheistic relationship between man and nature. Like Picasso and Braque, Davies rejected the emotional palette of the Fauves and retained in this painting the blues, greens, and flesh tones of his earlier compositions.

His most monumental statement in the Cubist idiom is the series of frescoes he painted for the music room of Miss Lizzie P. Bliss of New York. *Day of Good Fortune*, a study for *Dancers* at the Detroit Institute of Arts, is stylistically related to the Bliss commission. There is a *terminus ante quem* of 1918 for the Whitney and Detroit works, for the composition was published in Macbeth's 1918 exhibition catalogue of Davies's work. As can be seen in the Whitney painting, Davies has solidified the Cubist facets that appeared more tentatively in his *Interwoven*. The figures are depicted in rhythmic poses which may derive their inspiration from Isadora Duncan.

One interesting, but little recognized, aspect of Davies's career is his work in sculpture. It is not actually known when he first began creating sculpture, but it was probably sometime shortly after the Armory Show. (See James F. Gregg, "What the New Art has Done," *Vanity Fair*, IV, April 1915, 30-31.) By the time of his death Davies had made approximately eighty small pieces of sculpture and decorative art objects in a variety of mediums such as wood, bronze, glass, and enamel. His most important works of sculpture fall into two broad categories. Many pieces are quite conventionally modeled and reveal Davies's interest in the classical ideal. Another group reflects the same geometric faceting that can be seen in his Cubist-inspired paintings.

References: Royal Cortissoz, *Arthur B. Davies*, New York, 1931. *Arthur B. Davies* (exhibition catalogue), Munson-Williams-Proctor Institute, Utica, N.Y., 1962. Frederick N. Price, "The Miniature Sculpture of Arthur B. Davies," *Parnassus*, V (December 1933), 11-13.

opposite below: *Interwoven*. c. 1913. Oil on board, 23 x 28. Lent by Graham Gallery, New York.

opposite above: *The Athlete*: Before 1919. [Photograph of unlocated sculpture.]





Stuart Davis (1894-1964)

by Gilbert T. Vincent

Stuart Davis created a distinctly personal modernist idiom in the late teens and 1920s that directly utilized his experiments in avant-garde art after the Armory Show. He was born in Philadelphia in 1894. His father, Edward Wyatt Davis, was the art director of the *Philadelphia Press*; his mother, Helen Stuart Foulke, was a sculptor. Both had studied under Thomas Anshutz, Eakins's pupil and successor at the Pennsylvania Academy of the Fine Arts. His father's job brought close contact with Sloan, Luks, Glackens, and Shinn in Philadelphia. When the family moved to East Orange, New Jersey, in 1901, Sloan, Luks, and Henri became frequent visitors to the Davis home. Thus, when Davis wished to leave high school after one year in order to study under Henri, his parents acquiesced.

Beginning his training in the fall of 1909, Davis exhibited at the Independents show of the following year. At the Henri School, Davis was not tied down to a particular mode but was encouraged to express his own ideas. Henri suggested that his students choose subjects from the everyday life around them. Davis, in the company of Glenn O. Coleman and Henry Glintenkamp, with whom he shared a studio in Hoboken, often toured the Negro saloons of Newark in search of jazz pianists.

The Armory Show, to which he had submitted five watercolors of Newark night life, opened a new world to Davis. He responded quickly to Van Gogh, Gauguin, and Matisse. It took longer for him to understand the logical geometry of Cézanne, Seurat, and the Cubists. When he went to Provincetown for the summer of 1913, he was aided in his study of modern art by Charles Demuth. Thus began his aesthetic interests which would develop in his later style: integrity of the surface plane, simplification of technique, generalization of form, and an emotional rather than imitative use of color.

Moving to New York City in the fall of 1913, Davis, together with his friends Coleman and Glintenkamp, began working for Sloan at *The Masses*. On Sloan's recommendation, Davis spent the summer of 1915 in Gloucester. Here, he discovered the

intensity of light and the severity of landscape that he wanted to paint. He returned almost every summer until 1934. In *The Coast* (1921), a rocky coastal scene painted near Gloucester, Davis combined aspects of Cubism and pointillism.

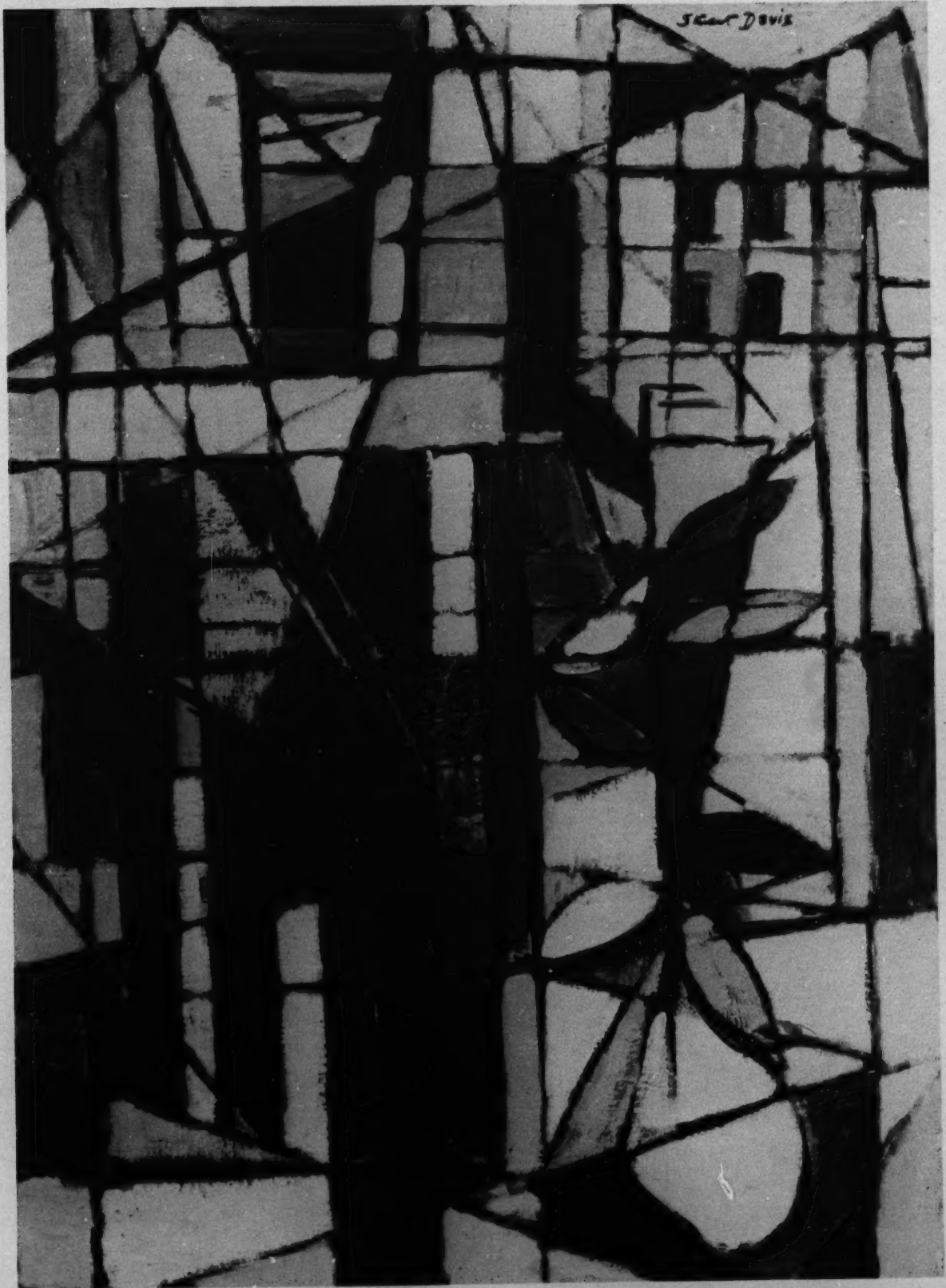
In 1917 Davis created one of his most abstract paintings, *The President*. While still representational (Davis later recalled that the painting had been derived from a photograph), the combination of Cubism and Futurism in *The President* reveals his continuing interest in the two-dimensional aspect of the canvas. In formal terms, the painting shows a relationship with Stella's *Coney Island*.

In the same year, the Sheridan Square Gallery gave Davis his first one-man show. This was followed by a second at the Ardsley Studios in Brooklyn a year later. Throughout this period, Davis remained in the forefront of modernist movements. He exhibited at the People's Art Guild in 1915 and the Society of Independent Artists in 1917 and 1918. In a review of the Whitney Studio Club exhibition of May 1921, the critic Henry McBride identified Davis as one of the recognized modern artists in New York.

Although Davis continued exhibiting work of a semi-realist character, he was also experimenting with new techniques. He used the Cubist collage in *ITLKSEZ* (1921), an acronym for "It looks easy." An ironic comment on a common criticism of modern art, *ITLKSEZ* also makes reference to jazz, one of Davis's life-long passions, in its depiction of a Negro musician. Davis's transformation of the collage elements into pure pigment by 1922 proved to be the final step before the creation of his mature style in the "egg beater" series of 1927-28.

References: Rudi Blesh, *Stuart Davis*, New York, 1960. Holger Cahill, "In Retrospect, 1910-1945," *Art News*, XLIII (October 1945), 24-5, 32. Diane Kelder, *Stuart Davis*, New York, 1971. *Stuart Davis* (exhibition catalogue), text by James J. Sweeney, Museum of Modern Art, New York, 1945.

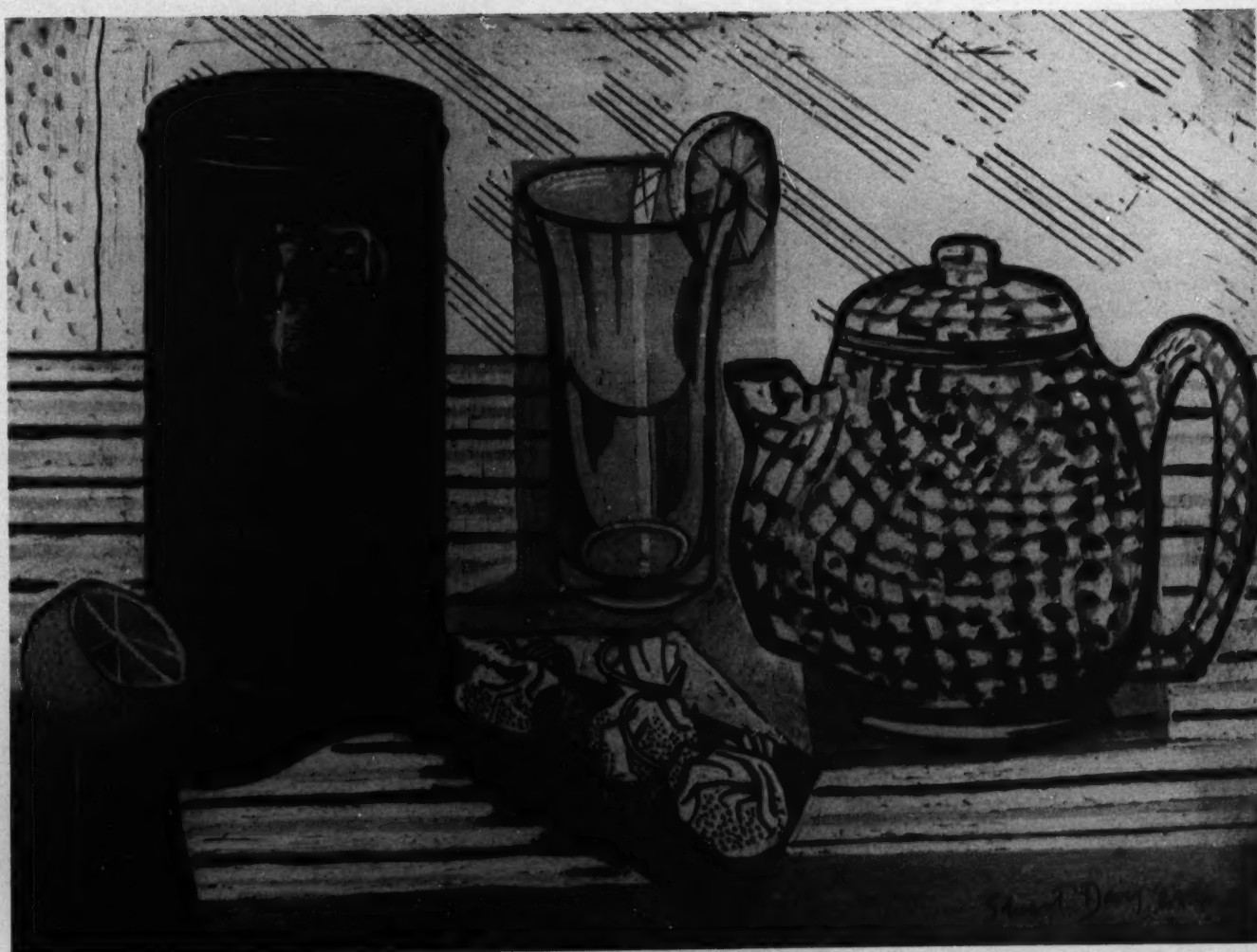
opposite: *The President*. 1917. Oil. 36 x 26 1/4. Lent by Munson-Williams-Proctor Institute, Utica, New York.





above: *The Coast*. 1921. Oil. 20 x 40. Lent by Mrs. Stuart Davis, New York.

opposite: *Still Life*. 1924. Oil on board. 18 x 24. Lent by Mrs. Stuart Davis, New York.





Manierre Dawson (1887-1969)

by Betsy Fahlman

Manierre Dawson was born December 18, 1887, in Chicago. He showed an artistic bent while still young and began sketching in his early years. He attended the Armour Institute of Technology, graduating in civil engineering in 1909. Up to this time he had been painting landscapes and did not attempt figures until after graduation. At this point he claimed to have been under the influence of Cézanne (Grand Rapids catalogue).

In 1909 Dawson took a job with the architectural firm of Holabird and Roche. He went to Europe in the summer of 1910, travelling to Siena, where he met John Singer Sargent, and to Munich, Dresden, Berlin, and Paris. In Paris he met Gertrude Stein, to whom he made his first sale. In November 1910 Dawson met Arthur B. Davies, who encouraged him to do figural abstractions and introduced him to Albert Pinkham Ryder. After leaving Holabird and Roche in April 1913, he worked at various architectural draughting jobs until March 1914, when he left architecture for good.

Dawson was excited when the Armory Show opened in Chicago, and he spent much time at the Art Institute looking at the pictures and talking with people there. He was delighted to discover that he was not alone, that other artists were conceiving works along the same abstract lines as he. His journal records what he felt at the time: "These are without question the most exciting days of my life" (Dawson Journal, March 25, 1913, Archives of American Art). It was in Chicago that he met Walter Pach and wrote later about their discussions: "Each of us had the prime feeling of turmoil and the great question of what to do" (Dawson Journal, August 23, 1913, AAA). Dawson had been unable to send a work in time for the New York opening of the Armory Show, but Pach arranged for his *Wharf under Mountain* (1913) to be hung in Chicago. He later wrote of his Armory Show entry: "It was the only non-objective abstraction in the American room" (Grand Rapids catalogue).

Dawson purchased two works from the Armory Show—

Return from the Chase (1912) by the Portuguese artist Amadeo de Sousa-Cardozo and Duchamp's *Nude Sketch*. He had wanted to buy Picasso's *Woman with a Pot of Mustard* but could not afford it.

In 1914 Dawson exhibited with the "14" in Detroit and also showed at the Montross Gallery. In the spring of that year he showed thirty-five works in an exhibition at the Milwaukee Art Society organized by Dudley Crafts Watson. It was Milwaukee's first exposure to modernism, and the reviews, like those of the Armory Show in Chicago, were generally hostile.

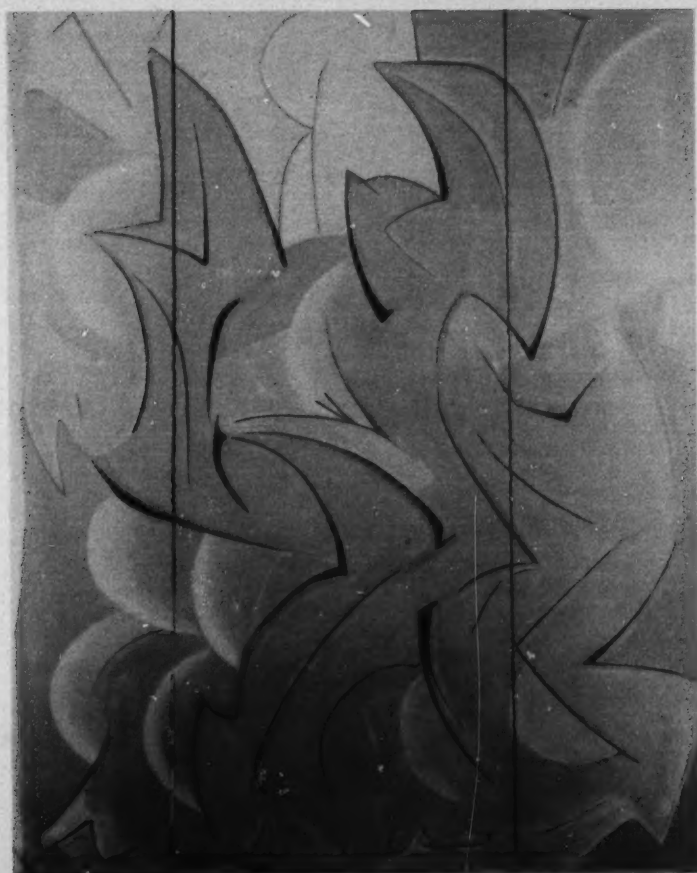
Dawson continued to paint and sculpt (his first sculptures date from 1913) after 1914, but increasing financial worries and obligations made it more and more difficult for him to find the time for his art. He had to struggle just to make ends meet in the fruit farming business which he had started on the family farm after leaving architecture, and often he lacked money to buy artists' materials. Nor did he exhibit much. He was removed from direct contact with the art world of Chicago, and the freshness and excitement he felt at the Armory Show were overshadowed by practical problems. He did continue to paint from time to time but never had the opportunity, until later in life, really to expand and develop his ideas about art.

Procession (1910) shows Dawson exploring the possibilities of non-objective abstraction well before the Armory Show. Perhaps some of his design rhythms were suggested by his architectural work at this time. In *Lucrece* (1911) Dawson approaches the human figure in an almost Cubist, or even Futurist fashion, through its qualities of movement. Dawson's approach was instinctive, however, and not based on theory.

References: *Manierre Dawson Paintings, 1909-1913* (exhibition catalogue), Robert Schoelkopf Gallery, New York, April 5-May 1, 1969. *Manierre Dawson Papers, Archives of American Art, Washington, D.C. Retrospective, Paintings by Manierre Dawson* (exhibition catalogue), Grand Rapids Art Museum, Grand Rapids, Michigan, April 3-23, 1966.

opposite above: *Procession*. 1910. Oil on wood panel in three pieces. 31 x 26. Lent by Robert Schoelkopf Gallery, New York.

opposite below: *Lucrece*. 1911. Oil. 36 x 32. From the Collection the John and Mable Ringling Museum of Art, Sarasota, Florida.





Charles Demuth (1883-1935)

by Wilford Scott

Born November 8, 1883, in Lancaster, Pennsylvania, Charles Demuth was thirty-three years old when, in 1917, he emerged as a leader in the development of avant-garde painting in America. By uniting the outward forms of European modernism, especially of Cubism, with subjects drawn from the American architectural landscape, Demuth began a period of adaptation and synthesis which ultimately supported abstraction during the reaction against European influences on American art.

The years prior to 1917 were full of activity for Demuth, but until 1912 there was little indication that he would assume a position of artistic leadership. From 1903 to 1905 he studied at the School of Industrial Art in Philadelphia, visiting Paris for a few weeks in 1904. In the fall of 1905 Demuth enrolled in the Pennsylvania Academy of the Fine Arts and studied under Thomas Anshutz, Hugh Breckenridge, and Henry McCarter. Thus far, Demuth's activities were of a highly traditional character. The first significant change occurred in the fall of 1907 when he went again to Paris. In Europe for approximately five months, the artist made the acquaintance of Matisse, Braque, Derain, Dufy, and Vlaminck. Despite these contacts with artists in the mainstream of European avant-garde aesthetics, Demuth did not immediately alter his course. After returning to the United States early in 1908, he enrolled again in the Pennsylvania Academy and completed his studies in 1910. He subsequently returned to the family home in Lancaster and for the next two years concentrated upon still life and figural pieces which reflected the influence of Matisse and the Fauves. At this point, however, Demuth was unknown, and his art was far from being the most advanced in America.

The foundations for the decisive change which occurred in Demuth's paintings in 1917 were laid by his third visit to Europe in November 1912. Remaining there until early 1914, Demuth made good use of his time. His studies at the Colarossi, Julian, and Moderne academies in Paris were interspersed with travel to London and Berlin. But most importantly, the artist

became a regular visitor at the salon of Leo and Gertrude Stein. There he met Picasso, Gris, Delaunay, Picabia, and Duchamp, and in this milieu Demuth became familiar with the issues animating European avant-garde artists and intellectuals. It was also at this time that Demuth seems to have thoroughly studied the work of Cézanne.

After his return to the United States, Demuth divided his time between Lancaster and New York City, taking an apartment in Greenwich Village for a few months in late 1915 and early 1916. He began to attend the Arensberg salon, then frequented by Duchamp, Sheeler, and others, whenever he was in New York. There he observed the lively discussions of Dada ideas, particularly as they applied to American mechanical and industrial technology. Demuth was also familiar with Stieglitz's ideas as a result of his visits to "291."

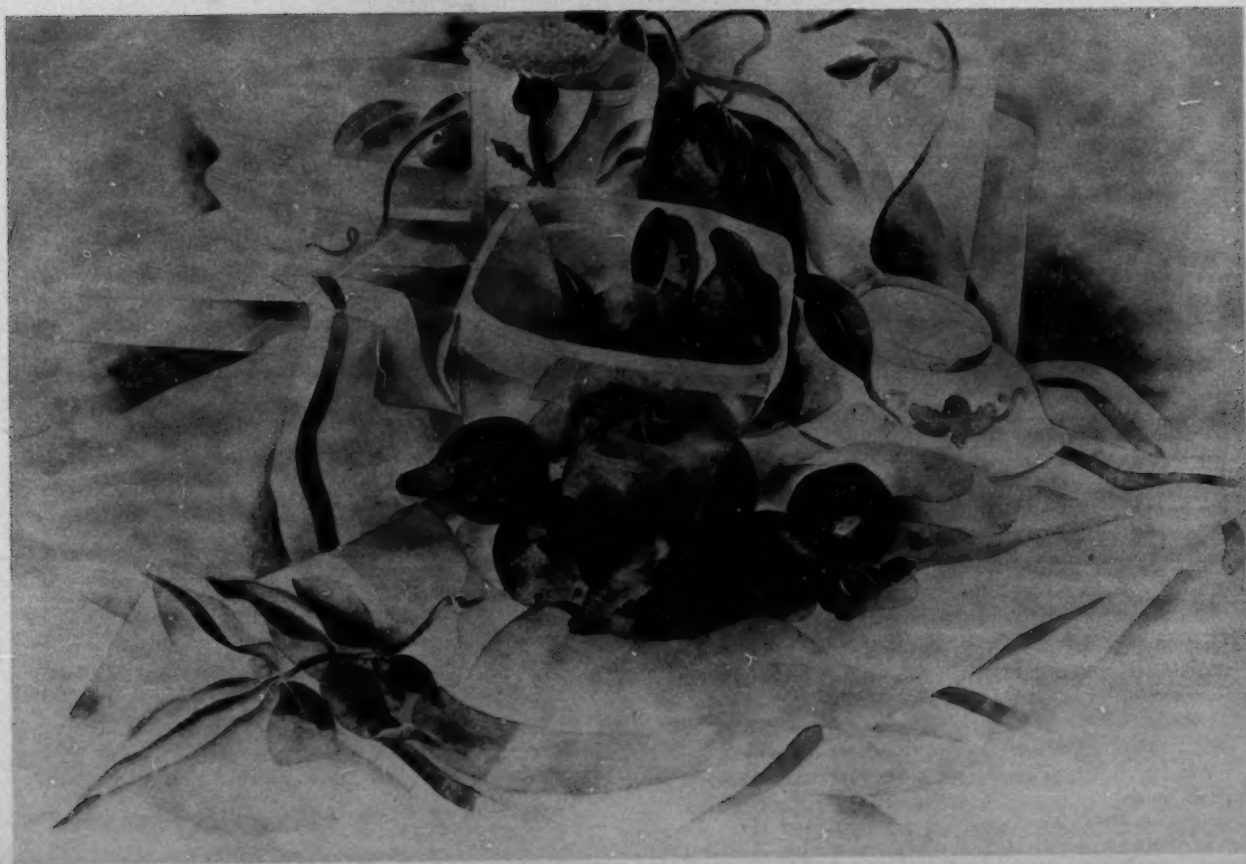
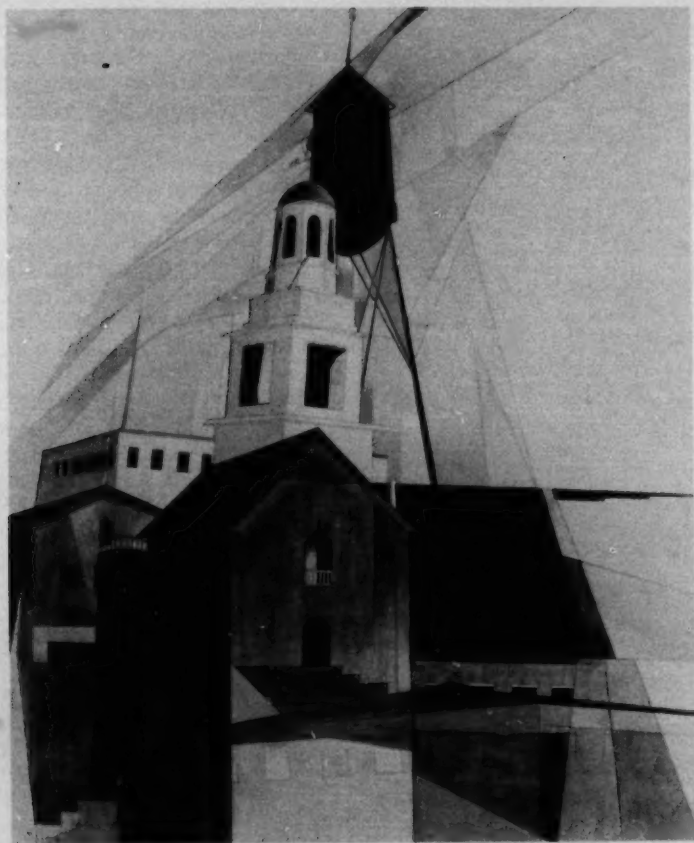
Yet Demuth did not emerge as a stylistic leader until he returned from a visit to Bermuda in the winter of 1916-1917. There he had produced a series of watercolors, inspired by the native architecture, which demonstrated a firm grasp of the structural principles of Cézanne and the Cubists. *Backdrop of East Lynne* (1919) represents Demuth's adaptation of these principles to a more realistic vision. Structuring and ordering the patterns inherent in American architecture, Demuth laid the foundation for Cubist-Realism, or Precisionism, in this country. Simplifying and flattening the planes and masses of characteristically American structures, he produced *The Tower* a year later and, also in that year, introduced industrial imagery in *Lancaster*.

These examples are symptomatic of the new direction the avant-garde was taking at this time, and in many respects they are Demuth's most significant productions. Such works were his main concern, except for Cézannesque still life paintings such as *Still Life No. 1*, until two or three years before his death on October 23, 1935, in Lancaster, Pennsylvania.

References: • Charles Demuth (exhibition catalogue), text by Andrew Carnduff Ritchie, Museum of Modern Art, New York, 1950. Emily Farnham, *Charles Demuth: Behind a Laughing Mask*, Norman, Okla., 1971. Emily Farnham, "Charles Demuth: His Life, Psychology and Works." Ph.D. dissertation, Ohio State University, 1959.

opposite above: *Lancaster*. 1920. Tempera and pencil on paper. 23 3/4 x 19 1/2. Lent by The Philadelphia Museum of Art, The Louise and Walter Arensberg Collection.

opposite below: *Still Life No. 1*. c. 1921. Watercolor. 11 1/4 x 17 1/4. Lent by The Columbus (Ohio) Gallery of Fine Arts: Gift of Ferdinand Howald.





Marius de Zayas (1880-1961)

by Catherine Turrill

Marius de Zayas was born in Veracruz, Mexico, on March 13, 1880. Little is known of his artistic background before his arrival in New York in 1907. He studied art abroad but later claimed that it was not the formal European training that affected his artistic development but the inspiration of pre-Columbian art. Upon his return to Mexico, De Zayas contributed caricatures to the newspapers in Veracruz and Mexico City. In 1907, political upheavals in Mexico caused De Zayas and his family to move to the United States. They settled in New York, where De Zayas was employed as an illustrator and caricaturist for the *New York World*.

Shortly after his arrival in New York, De Zayas gravitated to the Stieglitz circle. He had his first one-man show at "291" in January 1909, exhibiting a group of caricatures that depicted various New York personalities. De Zayas's second exhibition at "291," a year later, featured a large cardboard panorama of Fifth Avenue, up and down which strolled caricatures of notable New Yorkers of the day. In April 1913, De Zayas's third and last exhibition opened at "291." Entitled "Caricature: Absolute and Relative," this show consisted of highly original abstract drawings, influenced by Cubism, that were a radical departure from his earlier style. Rather than depicting the outward appearance of his subject, De Zayas employed algebraic equations as symbols for the spirit of the individual. The material self was represented by what De Zayas termed "geometric equivalents" (De Zayas, "Caricature," 20). Various lines, or "trajectories," represented the initial force which "binds the spirit and matter together" (De Zayas, 19). Adopting this personal formula, De Zayas made caricatures of a variety of individuals, ranging from Alfred Stieglitz to Theodore Roosevelt. These works are of considerable historical importance because they pre-date Picabia's 1915 "machinist" portraits and may well have influenced their style.

De Zayas did not exhibit again after 1913 and seems to have done little work as a caricaturist after this date. His illustrations for Caroline Caffin's *Vaudeville*, published in 1914, were in the

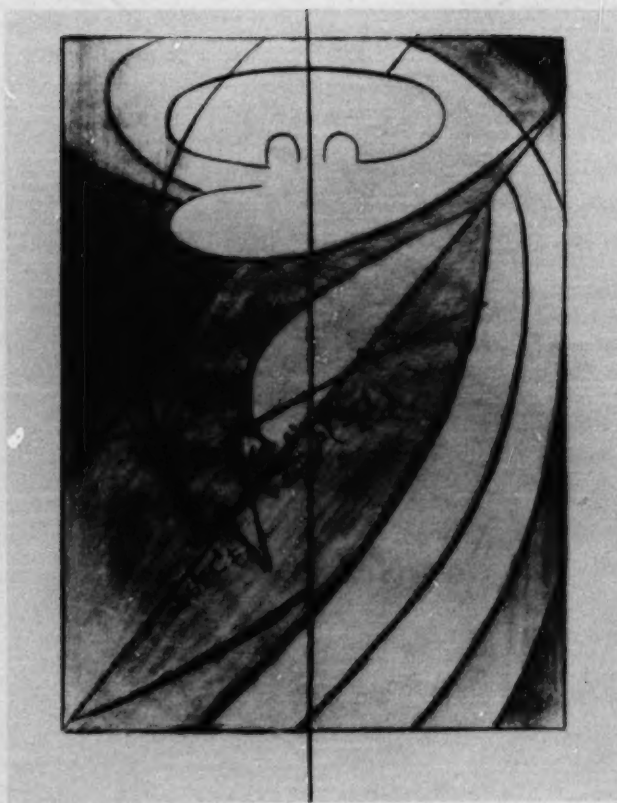
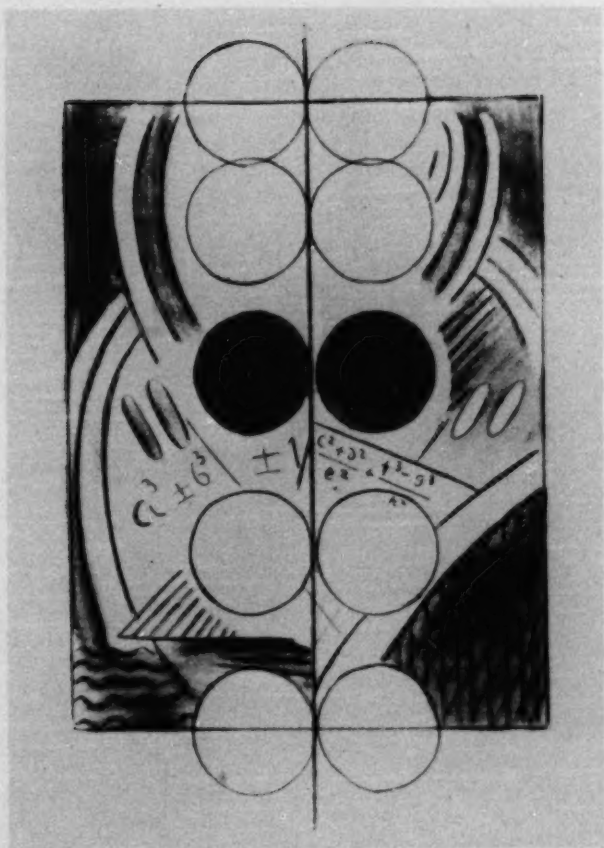
more representational style of his pre-1913 caricatures. However, he returned to abstraction in his last known caricatures, Cubist-influenced drawings of about 1916. Years later, he took up painting, writing, film making, and musicology. He died in Stamford, Connecticut on January 10, 1961.

Marius de Zayas's chief importance for the avant-garde art movement in America lay not in his work as a caricaturist but in his activities as an art dealer and in his association with several art-related publications. He not only worked with Stieglitz at "291," frequently acting as an European agent for the gallery, but he opened two galleries of his own: the Modern Gallery (1915-1918) and the De Zayas Gallery (1919-1921). After his second gallery closed, De Zayas adopted an advisory role similar to that which he had held at "291," organizing exhibitions for other galleries in New York. In addition, De Zayas wrote several articles for *Camera Work* between 1911 and 1914 and was one of the editors of the avant-garde periodical 291 during the single year of its publication (1915-1916). He also co-authored a book with Paul Haviland in 1913, entitled *A Study of the Modern Evolution of Plastic Form*. His book *African Negro Art: Its Influence on Modern Art* was published in 1916.

References: "Marius de Zayas: A Kindly Caricaturist of the Emotions," *Craftsman*, XIII (January-March 1908), 385-394. Marius de Zayas, "Caricature: Absolute and Relative," *Camera Work*, no. 47 (April 1914), 19-21. Eva Epp Rünk, "Marius de Zayas: The New York Years," Master's thesis, University of Delaware, 1973.

opposite left: Alfred Stieglitz. c. 1914. Photogravure. 9½ x 7. Private Collection.

opposite right: Mrs. Eugene Meyer, Jr. c. 1914. Photogravure. 9½ x 7½. Private Collection.





Preston Dickinson (1891-1930)

by Catherine Turrill

Preston Dickinson was born in New York City in 1891. He studied at the Art Students League from about 1906 to 1910, working under Lawson, Bellows, and Bridgman. With the assistance of his patron, Henry Barbey, and the art-dealer-to-be, Charles Daniel, Dickinson went to Paris sometime around 1910-11. He was one of several American artists to exhibit in the Salon des Artistes Français in 1912. As with his early years in New York, little is known concerning Dickinson's stay in Paris. He apparently went there to "study old masters in the Louvre" (Tucker, 34), but he soon fell under the influence of Cézanne. He also took a great interest in Japanese print techniques, and he drew upon both sources in developing his own style.

Dickinson returned to New York in December 1914. His works began to appear in group shows at the Daniel Gallery in the following year. However, Dickinson did not have a one-man show there until March of 1923, when he exhibited twenty-seven paintings and drawings. Later one-man shows were held at the Daniel Gallery in 1924, 1927, and 1930. Between 1925 and 1927 Dickinson traveled extensively in Canada, painting numerous views of Quebec. In the summer of 1930 he returned to Europe in search of "an inexpensive place to live and paint" (Tucker, 34). He did not live out the year, dying of pneumonia in Spain early in December.

Dickinson was not affiliated with any circle of the period, although for stylistic reasons he has been grouped with the Precisionists of the 1920s. He seems to have worked primarily as an independent. With few exceptions, the subjects of Dickinson's paintings and drawings are still lifes and industrial or urban landscapes, treated with varying degrees of abstraction. The works of his French period, reflecting the impact of his initial introduction to Cézanne, are very derivative of that artist's style. After his return to New York, however, he soon turned to a hard-edged form of Cubism, exploring the crisp contours of the urban landscape. Tenements, factories, smokestacks, and bridges are the

subjects of these New York scenes, their shadow and substance rendered equally as flat and sharply-cut forms. Dickinson's interest in Japanese prints is reflected in his careful attention to the composition of his works and in his light and often decorative treatment of form and color. The delicacy of line in his pastels and watercolors, with the chalk- or brush-point barely skipping across the surface of the paper, is reminiscent of oriental brushwork.

Dickinson's landscapes and still lifes are characterized by a steeply angled perspective and a juxtaposition of a variety of viewpoints in a single scene. In some of his landscapes of the 1920s, Dickinson further fragments the forms by introducing Futurist "lines of force," as in his *Factory* of about 1920. He was a slow and careful worker, and, as a result, some of his paintings seem dry or labored. However, his still life *Symphonie Domestique Americaine*, with its boldly printed title, has an unfinished and whimsical quality that is reminiscent of Braque's still lifes.

References: Samuel M. Kootz, *Modern American Painters*, New York, 1930. Elizabeth McCausland, "The Daniel Gallery and Modern American Art," *Magazine of Art*, XLIV (November 1951), 280-285. Marcia Tucker, *American Paintings in the Howald Collection*, Columbus, 1969.

opposite: *Symphonie Domestique Americaine*. Before 1923. Oil on panel. 19 1/4 x 16. Lent by Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts.





Arthur G. Dove (1880-1946)

by Susan E. Strickler

As a young boy living in Geneva, New York, Arthur Dove was first encouraged to paint by Newton Weatherly, a truck-farmer and amateur artist who became Dove's first mentor.

Weatherly, a self-taught naturalist, instilled in young Dove a deep and lasting reverence for nature. However, Dove's father, a prosperous brickmaker and contractor, sent his son to Cornell University to study law. At Cornell, Dove abandoned law in favor of art, and, soon after graduation, he embarked upon a career as a freelance illustrator.

Until his trip to France in 1908-1909, Dove was financially unable to give up a successful career in illustration to devote himself to the serious pursuit of painting. After a brief stay in Paris, Dove, who preferred the country to city life, spent the remainder of his time at Cagnes in southern France with Alfred Maurer. His work of this early period, exemplified by *The Lobster*, exhibited in the Salon d'Automne of 1909, was influenced by Cézanne's form and Matisse's flat patterns.

Upon his return to New York in 1909, Dove took his work to Alfred Stieglitz at Maurer's suggestion. In 1910, Stieglitz exhibited Dove's *The Lobster* in the "Younger American Painters" exhibition at "291," along with the works of, among others, Marin, Maurer, Carles, Hartley, and Weber. This show established a lasting relationship between Dove and Stieglitz, who became the artist's friend, dealer, and protector.

In 1912, Stieglitz presented "Arthur G. Dove, First Exhibit Anywhere," featuring ten pastels which came to be known as the *Ten Commandments*. These pastels, probably the earliest abstractions produced in America, were created about the same time that Wassily Kandinsky made his pioneering steps toward non-objective art in Germany. *Movement No. 1* (1911) was, in all probability, one of the *Ten Commandments*.

In most of these works, Dove drew his motifs and colors directly from nature. Farming in Westport, Connecticut, to support his family, he reacted intensely to his environment, although his formal language owes much to Fauvism and Cubism.

Between 1910 and 1920, Dove did a number of charcoal drawings. Although these were not studies for specific paintings, many show his articulation and development of motifs found in paintings. #4, *Creek* (c. 1914) reveals the depth and vitality of his line as well as a forceful composition of interlocking arcs.

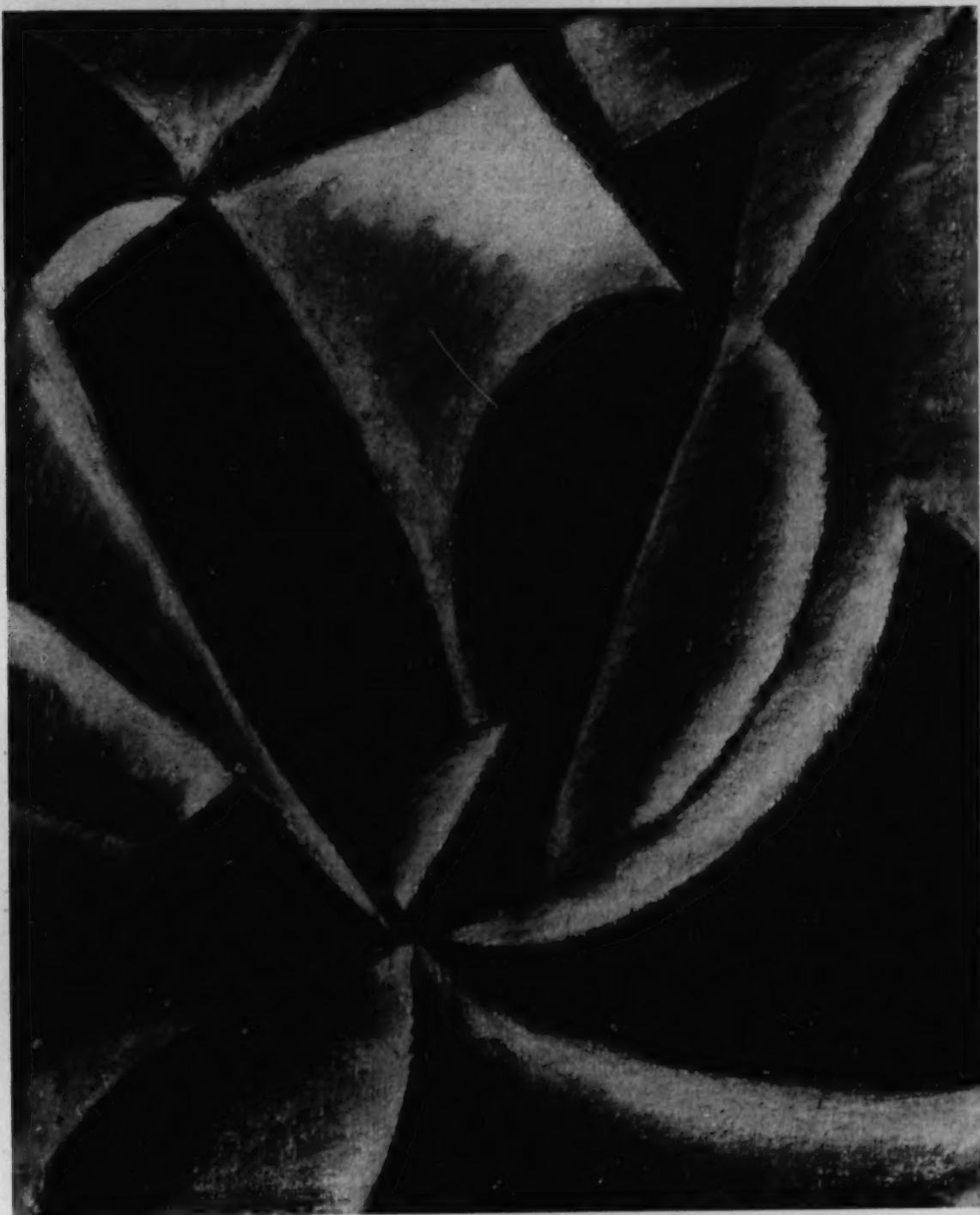
In the twenties Dove painted several man-made mechanical forms, such as *Gear* (1922). Through color and brushwork, he captured the texture of the rough boards and rusted metal. The close-up view, which tended to abstract the forms, might be compared to the works of Demuth and Sheeler, and, as Jan Muhler has pointed out, with the photography of Paul Strand (Muhler, "Dove, Early American Modernist," 54).

Also during this period, Dove turned to collage. In 1925, with the opening of Stieglitz's Intimate Gallery, Dove's collages were exhibited for the first time. His humor and playfulness are perhaps best expressed through his ingenuity in this medium. In *Seaside* (1925), Dove's approach is associational: he uses seashells, twigs, and pine cones to represent the shore. In the medium of the collage, he could explore his interest in the tactile through the use of different materials.

Despite his early exposure in 1908-1909 to European Cubism and Fauvism, Dove developed his own distinctive style. In the mid-thirties, his work became more non-representational, and in the early forties he developed a hard-edged manner, which he maintained until his death in 1946. Nevertheless, throughout his career, Dove never abandoned his intimate relationship with nature.

References: Barbara Haskell, *Arthur Dove* (exhibition catalogue), San Francisco Museum of Art, November 21, 1974-January 5, 1975. Dorothy Rylander Johnson, *Arthur Dove: The Years of Collage* (exhibition catalogue), University of Maryland Art Gallery, March 13-April 19, 1967. Jan K. Muhler, "Arthur G. Dove, Early American Modernist," Master's thesis, Oberlin College, 1967. Frederick S. Wight, *Arthur G. Dove* (exhibition catalogue), Art Gallery, University of California, Los Angeles, 1958.

opposite: *Movement No. 1*, c. 1911. Pastel on canvas mounted on pasteboard. 21 1/2 x 18. Lent by The Columbus (Ohio) Gallery of Fine Arts. Gift of Ferdinand Howald.





left: #4 Creek. c. 1914. Charcoal. 20¾ x 17. Lent by the Corcoran Gallery of Art, Washington.

opposite: Gear. 1922. Oil. 22 x 18. Lent by Terry Dintenfass, Inc., New York.

below: Seaside. 1925. Collage. 12½ x 10¾. Lent by Terry Dintenfass, Inc., New York.







Katherine S. Dreier (1877-1952)

by Michele De Angelus

Katherine S. Dreier was born in 1877 into a German émigré family to whom strict discipline, religious training, and a strong sense of public service were paramount. Although the family had planned that she should become a musician, the strong-willed Katherine preferred the life of a painter.

After studying privately from 1889 to 1895, she enrolled at the Brooklyn Art Students League from 1895 to 1897. At Pratt Institute in 1900 and with Walter Shirlaw from 1904 to 1905, Katherine Dreier painted academic portraits and still lifes.

The Armory Show of 1913, as well as contact with John Quinn and Arthur B. Davies, caused Dreier to change her artistic allegiance. Her crusading spirit was inflamed by the attacks on modern art occasioned by the Armory Show. Dreier determined to acquaint herself with progressive art and artists and struck up a fortuitous friendship with Marcel Duchamp. Through the notorious Frenchman, Dreier gained access to the Arensbergs' salon and helped to organize the first Independents' Exhibition of 1917.

Recognizing the need to educate the American people about modern art, Katherine Dreier founded, in 1920, "an international organization for the promotion of the prophetic in art . . ." (Pierre Cabanne, *Dialogues with Marcel Duchamp*, 58) Its first vice-president, Man Ray, provided its logo—a laughing ass—and christened Dreier's organization the Société Anonyme, Inc.: Museum of Modern Art, 1920. Marcel Duchamp was also instrumental in its inception and helped Dreier form a collection for the Société.

From headquarters in a dilapidated house on West 47th Street Dreier began her assault on philistine taste in America. In her indefatigable effort to exhibit, publicize, and promote modern art, she organized over eighty-four exhibitions and delivered countless public lectures. Dreier was the first to champion the work of many of the now well-known modernists; Schwitters, Mondrian, Ernst, Malevich, Kandinsky, Leger, Archipenko, and many others were introduced here through her efforts. Believing in the interaction between the

arts, Dreier promoted avant-garde musicians and dancers as well as artists.

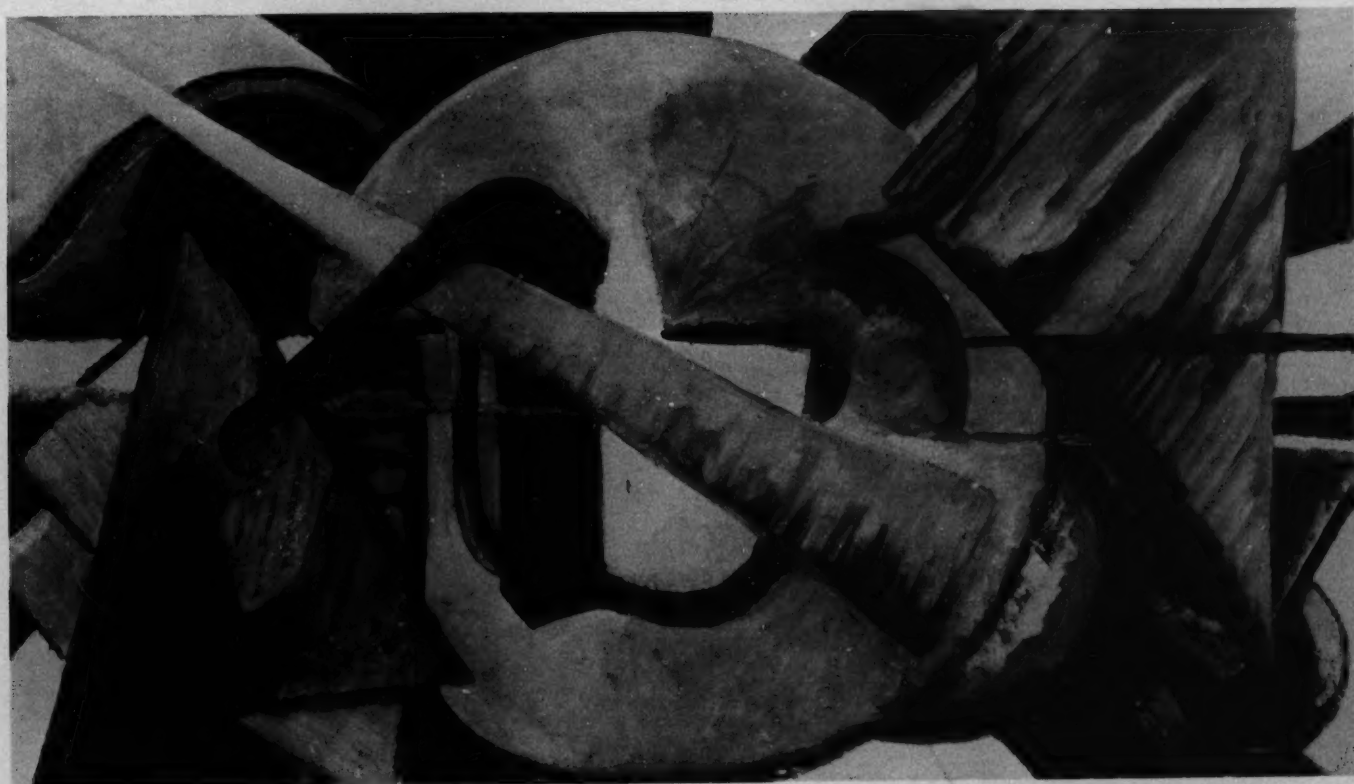
The collection of the Société Anonyme, Inc., was intended, not as a museum, but rather as a tool for propagandizing the newest developments in art; its works were to "act as leaven in the art world of the community" (First Annual Report of the Société Anonyme, Inc.) It was unique in its educational conception and in its management by artists rather than by dealers or connoisseurs.

In 1918, Katherine Dreier's own paintings became non-objective. Largely derived from Kandinsky's abstractions, their compositions are more literal in origin. Regarding the psychological portraits of friends, such as the *Abstract Portrait of Marcel Duchamp* (1918), Dreier said each shape and color was chosen to embody specific personality characteristics. These paintings also reveal Dreier's involvement with the Aso-Neith Cryptogram School of Universal Vibrations, a pseudo-science which taught the hidden meanings in colors, numbers, letters, and geometric shapes.

Hard hit by the depression in 1929, Dreier retired to a house in Redding, Connecticut. She continued, though more infrequently, to lend her sponsorship to exhibitions, such as the Surrealist Exhibition of 1942, and to write about the meaning of modern art. In 1941, the Société Anonyme came under the control of Yale University, and Dreier spent the following years filling out and cataloguing the collection. It was declared closed in 1951, and the Société Anonyme disbanded. Early in 1952, the demise of Katherine Dreier's constant companion, an irascible cockatoo called Coco, heralded her own death on March 12.

References: Rudi Blesh, *Modern Art USA*, New York, 1956, 93, 102-104, 107-108. Marcel Duchamp and Katherine S. Dreier, *Collection of the Société Anonyme: Museum of Modern Art 1920*, New Haven, 1950. Aline B. Saarinen, *The Proud Possessors*, New York, 1958, 238-249. Papers of the Société Anonyme, Yale University, Sterling Library.

opposite: *Abstract Portrait of Marcel Duchamp*. 1918. Oil. 18 x 32. Lent by The Museum of Modern Art, New York, Abby Aldrich Rockefeller Fund, 1949.





painter working in the hard-edge tradition.

References: Jules Langsner, "Permanence and Change in the Art of Lorser Feitelson," *Art International*, VII (September 25, 1963), 73-76. Henry J. Seldis, "Lorser Feitelson," *Art International*, XIV (May 20, 1970), 48-52. Lorser Feitelson to William Innes Homer, September 29, 1974.

Lorser Feitelson (1898-)

by Priscilla Siegel

Born on February 11, 1898, in Savannah, Georgia, Lorser Feitelson moved to New York when he was a young boy. His father, an amateur artist, gave him instruction in drawing and painting. During a long illness which kept him bedridden, Feitelson occupied himself by drawing. At fifteen, he had a short period of formal art training in the studio of Karl Teft. He supplemented this instruction by making studies of the work of old masters in museums. He was fifteen when he attended the Armory Show, an experience which made him aware of the challenge inherent in the new artistic currents of the twentieth century. He was particularly intrigued by the work of Matisse, Cézanne, and Duchamp and began to explore the possibilities of Futurism and Cubism.

Feitelson has described his work of this period as "kinetic-Cubist" and ascribes the emergence of this style to his earlier interest in the dynamism of Baroque art (Seldis, "Lorser Feitelson," 49-50). Feitelson's painting, *Two Figures: Kinetic Organization* (1919-20), is representative of this phase of his work. The fragmented forms described by the fluid and shifting contour lines represent both Cubist and Futurist influences.

From 1920 to 1925 Feitelson exhibited with the Society of Independent Artists, and in 1924 the Daniel Gallery gave him a one-man exhibition. He made two trips to Paris during this period: one in 1919 and the other in 1922. The spirit of innovation and excitement which had characterized the art world of Paris during the first decade had by this time dissipated. By 1922 Feitelson gave up his Cubist-Futurist work and entered a period of neo-classical representationalism. In a 1974 statement, Feitelson, alluding to the post-World-War I years, states that artists during this period turned toward "pictorial organization." "Cubist Realism" and neo-classicism became the new ideals (Feitelson to William Innes Homer, September 29, 1974). Artists tended to work more independently, and a number of them left New York.

Feitelson, in 1927, moved to Los Angeles where he has since lived. In later years, he became prominent as an abstract

opposite: *Two Figures: Kinetic Organization*. 1919-20. Oil on carton. 26 x 38. Lent by Mr. and Mrs. Lorser Feitelson, Los Angeles.





John B. Flannagan (1895-1942)

by Michele De Angelus

John Flannagan was born on April 7, 1895, in Fargo, North Dakota, where his Irish father was working as a newspaper man. Left destitute by her husband's death in 1900, Mrs. Flannagan turned the five-year-old John and his two younger brothers over to the care of an orphan asylum. There, Flannagan most fully experienced the poverty and frustration that would haunt him in later life. The memory of these years was so painful that the artist later concealed his background.

At nineteen, Flannagan enrolled at the Minneapolis School of Art to study painting. With considerable stamina and determination, he not only worked his way through school but, at the same time, supported his mother and two brothers, often holding as many as three jobs at once.

In 1922, after five years in the Merchant Marine, Flannagan settled in New York. Unable to find work, he spent several months in extreme hardship, often near starvation. He was rescued by Arthur B. Davies, who found work for him on a farm, enabling him to recover his health and to continue with his painting. It was also Davies who, in 1922, first encouraged Flannagan to try his hand at wood sculpture.

• The 1922-1926 period witnessed Flannagan—technically self-trained in sculpture—developing his sculptural aesthetic in rosewood, satinwood, mahogany, and other rare woods. Although the artist recognized the importance of the fundamental geometric structure of his sculpture, he experimented only briefly with pure abstraction, finding it "dead" and "lifeless," lacking the human content and social message he believed to be necessary to the work of art (*Letters of John B. Flannagan*, 8).

In his sculptures of this period, such as *Beginning I* (1924-25), a mahogany piece in which a newborn child rests between its mother's outspread legs, Flannagan was striving for an elemental, universal language of symbols so primordial as to elude the intellect. Often pyramidal in design, these early works rest firmly on the ground and seem, like the earth itself, self-referential, their soft brooding forms turned inward. Later,

Flannagan spoke of the nostalgia of these early pieces and the proliferation of mother-and-child subjects as expressive of his childhood longings and his haunting memories of loneliness.

Also dating from this same period are several pieces of carved furniture. Then living in Greenwich Village, Flannagan was encouraged by his friends to decorate ready-made furniture with his carvings. This idea offered not only an opportunity to augment his meager income, but also expressed his affinity for the work of archaic and primitive artists. Like African and Pre-Columbian artists, Flannagan wanted his work to be both functional and expressive and to manifest his belief in the fundamental unity of all things.

Flannagan's best work as a furniture carver is represented by *Oaken Chest*, executed in 1924-25. Choosing a subject for his imagery from Psalm 148, the sculptor carved reptiles, plants, animals, a female figure presumably representing Eve, and God the Father in Majesty, in hierarchical registers upon the chest's sides and lid. The forms and complex imagery suggest sources in primitive art and medieval manuscripts respectively. *Oaken Chest*, as Robert J. Forsyth points out, stands as a sort of lexicon of the animals which the artist would later so sensitively portray in stone sculpture (Forsyth, "The Early Flannagan and Carved Furniture," pp. 38-39).

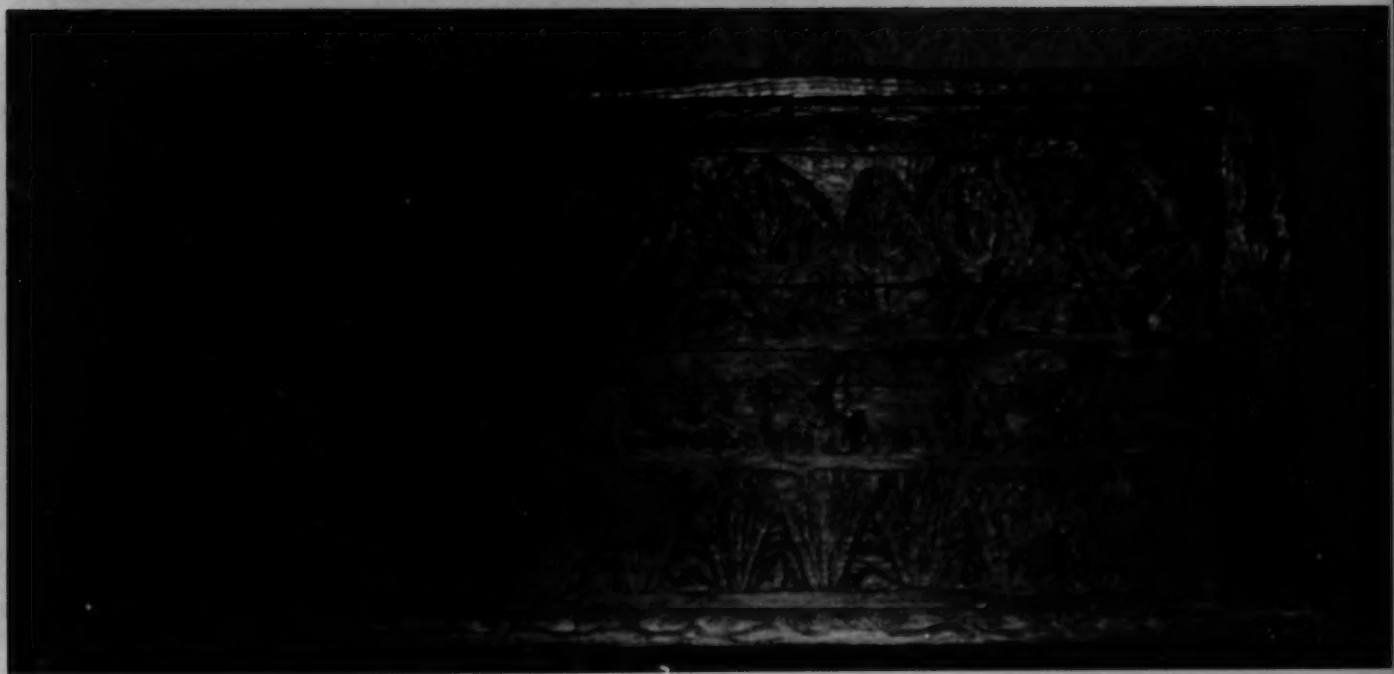
After 1926 John Flannagan abandoned the "deadly facility" of wood carving. Instead, he found in granite and fieldstone a resistant material, the strenuous carving of which purified and strengthened his design concepts. Choosing from fields and hillsides stones whose shapes were congenial to his motifs, Flannagan would work the material only enough to free the essential form and spirit of the creature he found within it. In his sculpture the artist sought to "preserve the identity of the original rock so that it hardly seems carved, rather to have endured so always—inevitable" (John Flannagan, "The Image in the Rock," in Dorothy C. Miller, ed., *The Sculpture of John B. Flannagan*, New York, 1942, 8).

Flannagan had first exhibited in 1923 with Glackens, Prendergast, Davies, Kuhn, and Sheeler at the Montross Gallery, but from 1927 his work was contracted to Weyhe Gallery in exchange for a regular weekly salary.

In the years 1926 to 1942 the sculptor engaged in periods of intense work in New York and also in Woodstock, with two sojourns in Ireland in the early 1930s. There he found an abundance of fieldstone and began carving the sensitive, simple, and dignified animal carvings which occupied him until his death.

In 1934, suffering from exhaustion and overwork, Flannagan was confined to a sanatorium for several months. Doctors there saw the artist's will directed toward suffering in his struggle for quality in his art and urged him to discontinue his work. Nevertheless, he continued carving in stone until 1940, when an automobile accident and subsequent operations greatly impaired his balance and speech. The artist sank into an increasingly severe depression as he lost his ability to work. On January 6, 1942, three months before his first retrospective exhibition was slated to open at the Buchholz Gallery, John Flannagan committed suicide.

References: Robert J. Forsyth, "The Early Flannagan and Carved Furniture," *Art Journal*, XXVII (Fall, 1967), 34-9. W. R. Valentiner, ed., *Letters of John B. Flannagan*, New York, Curt Valentin, 1942. *John B. Flannagan: Sculpture/Drawings, 1924-1938* (exhibition catalogue), Introduction by Robert J. Forsyth, The Weyhe Gallery, New York, November 15-December 29, 1973.



above: *Beginning I*. 1924-25. Mahogany. 19 high. Lent by Weyhe Gallery, New York.

below: *Oaken Chest*. 1924-25. Oak. 17 x 36. Lent by Mr. and Mrs. John Schoepperle, White Plains, New York.

Arnold Friedman (1874-1946)

by Gilbert T. Vincent

During the period from 1910 to 1920, Arnold Friedman followed in the mainstream of American modernism. Beginning about 1918-20, he developed a new expression employing a smooth, hard finish with cooler tonalities in an attempt to attain more objective formal qualities. Against his objections, he was classified as a primitivist at this time. In the 1930s he borrowed the formal language of Impressionism for his oval and prismatic studies of imaginary topography. Since he worked in such a strong personal style, Friedman largely defies categorization.

Born in New York in 1874, the eldest son of poor Hungarian immigrants, Friedman was inured to a life of poverty at an early age. When his father died in 1878, his mother tried to support a family of four on the income from a small East Side grocery. By the age of seventeen, Friedman had to help earn money for the family, and he joined the postal service. Attending City College at night, he intended to pursue a career in law.

At this time, Friedman was so far removed from the art world that he discovered the Art Students League by its mailing address. It took him three months to work up the courage to apply for classes, but once under the influence of Robert Henri he discovered his latent passion for art. Friedman soon abandoned his plans for a law career, but he was never able to leave the post office. Frustrated by the time that his job took from painting, he was tormented by the memory of the poverty of his early years. His need for a steady income was later compounded by his marriage in 1919 to a fellow art student, Renée Keller, and by his growing family. He remained with the post office, although his pay amounted to only \$44 a week at the time of his retirement.

Studying at the Art Students League and under Robert Henri from 1905 to 1908, Friedman was a classmate of George Bellows, Edward Hopper, Rockwell Kent, Guy Pène du Bois, and Walter Pach. In 1908 he joined with Glenn Coleman, Julius Golz, Jr., and other progressive artists of the period in presenting a group show, often identified as the first

Independent show in America, in a loft on Bryant Park. In the same year, Friedman managed to spend six months in Paris. Particularly impressed by Seurat, he began experimenting with a structural use of color and the technique of pointillism.

Friedman first came in contact with Cubism at the Armory Show, and he worked in an abstract idiom for about eight years. His adoption of Cubist forms together with his concern for color can be seen in *Untitled* (c. 1918). Unable to attain an incisive, direct, abstract style that satisfied him, Friedman returned to a more realistic approach about 1918-1920. However, this aspect of his work—what he termed his "native" style—retained certain elements from his avant-garde period. This can be seen in his flattening of space and evenness of texture.

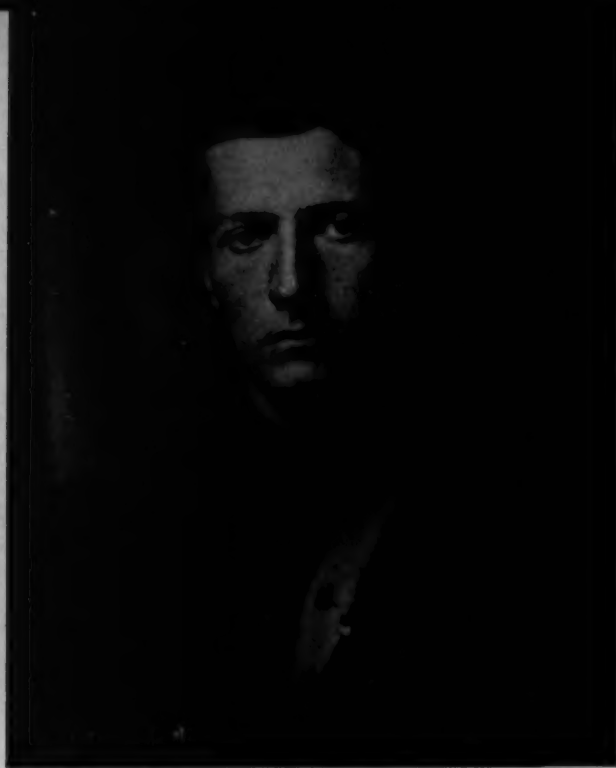
In 1917 Friedman had been a charter member of the Society of Independent Artists, but he resigned the next year, feeling that the artists had banded together only from necessity and not from good will. Isolated from the artistic community by his job, Friedman was further separated by his small number of paintings. His entire oeuvre numbers only some 300 works. His student friends from the League drifted away, and he maintained a friendship with Pach alone. Stephan Bourgeois exhibited Friedman's work from 1916 in group shows and in 1925, gave him, at the age of fifty-two, his first one-man show.

Upon retiring from the postal service in 1933, Friedman was able to devote himself completely to art. With his new freedom, he developed a mature style that began to attract attention just before his death. Utilizing the formal language of Impressionism, Friedman produced subtle modulations in color by means of stippling. Friedman was determined to avoid what he termed "patterned thinking," and he seldom followed a recognized mode. Perhaps because of this individuality, he never achieved the full recognition and support of the art world.

References: Arnold Friedman, 1874-1946 (exhibition catalogue), text by Clement Greenberg, The Jewish Museum, New York, n.d. Thomas B. Hess, "Friedman's Tragedy and Triumph," *Art News*, XLVIII (February 1950), 26-27. William Schack, "The Ordeal of Arnold Friedman, Painter," *Commentary*, IX (January 1950), 40-46.

opposite: *Untitled*, c. 1918. Oil, 16½ x 21. Collection of Mr. and Mrs. Henry M. Reed, Montclair, New Jersey.





Arthur Burdett Frost, Jr. (1887-1917)

by Melvin P. Lader

Relatively little is known about Arthur Burdett Frost, Jr. He was born December 11, 1887, in Philadelphia, the son of a well-known illustrator and painter of sporting scenes. His father's career in art undoubtedly influenced his own choice to study at the Pennsylvania Academy of the Fine Arts and later, in 1905, at the Chase School in New York City. His teacher at the latter institution was Robert Henri who quickly won Frost's admiration and encouraged him to explore and develop his own individual ideas in art.

The Frost family moved to Europe in 1906, first to London and then to Paris, where Arthur enrolled at the Académie Julian early the following year. It was also in 1907 that he met the American artist Patrick Henry Bruce, with whom he formed a close and enduring friendship. In fact, Frost lived with Bruce and his wife for a considerable length of time during his stay in France. Bruce, who had come to Paris in 1903, introduced Frost to the gala Saturday-night gatherings at the apartment of Gertrude and Leo Stein, and he also brought him into the small group of artists then studying with Matisse. Frost's paintings during this period were akin to Renoir's Impressionism and reflected Matisse's teaching, much to the disfavor of his father.

For a brief time in 1907, Frost, for reasons not yet known, gave up painting and began studies at the Sorbonne. Here, he immersed himself in literature and then tried his hand at composing music. Soon, however, he returned to his career as a painter.

In 1912, Frost and Bruce met the French artist Robert Delaunay, and for the following two years both worked closely with him, studying and experimenting with chromatic theory. Around the outbreak of World War I in 1914, Frost returned to America and took a studio on Fourteenth Street in New York. He continued his interest in scientific color principles, as evidenced, for example, by his invention of a manually-operated color wheel to measure optical mixture. More important, Frost enthusiastically attempted to spread the Synchronist theories to other American artists, while his own

art more and more reflected Bruce's technique and style. When Bruce shipped six of his latest Synchronist paintings to the United States in late 1916 or early 1917, it was Frost who, upon receiving them, unsuccessfully approached Alfred Stieglitz in the hope of obtaining a Bruce exhibition at "291." The Montross Gallery proved more receptive and showed Bruce's series of *Compositions* in the fall of 1917. Frost, moreover, through his contacts with James Daugherty and later with Jay Van Everen, was able to influence directly the art of these men toward chromatic painting. His role in disseminating the new color styles in this country was, therefore, great, though brief, for he died on December 7, 1917, in New York.

Nearly all of Frost's works in the Synchronist style have disappeared since his death. *Harlequin* of 1914, included in this exhibition, is the only completed composition from his avant-garde period whose whereabouts is known. It dates, of course, from the time when Frost initially became interested in color theory and demonstrates his early application of those principles.

References: William C. Agee, *Synchronism and Color Principles, 1910-1930* (exhibition catalogue), M. Knoedler & Co., New York, October 12-November 6, 1965. Walter Pach, "Some Reflections on Modern Art Suggested by the Career of Arthur Burdett Frost, Jr.," *Scribner's Magazine*, LXIII (1918), 637-9. Henry M. Reed, *The A. B. Frost Book*, Rutland, Vermont, 1967.

opposite: *Harlequin*. 1914. Oil. 13½ x 9½. Collection of Mr. and Mrs. Henry M. Reed, Montclair, New Jersey.





Marsden Hartley (1877-1943)

by Patrick L. Stewart, Jr.

Marsden Hartley was one of the most consciously avant-garde artists of America in the first two decades of this century. His painting from 1910 to 1920 mirrored the complexity of a critical decade of American art, and his story is of the utmost importance to the history of the American avant-garde.

Marsden Hartley was born on January 4, 1877, in Lewiston, Maine, of English parents. Later his family moved to Cleveland, Ohio, where he went to the Cleveland School of Art. In 1899 he began studying in New York, first under William Merritt Chase, then in 1900-01 at the National Academy of Design. In the early years of the century, he lived during the winter in New York, while returning to the forests of Maine in the summers to paint. By 1908 he was painting small Post-Impressionist, brightly colored mountain landscapes in the manner of Segantini's stitch-style. From May 8 to 18, 1909, he had his first one-man exhibition at Alfred Stieglitz's "291" gallery. In 1911 Hartley fell under the influence of Cézanne and Picasso; he studied the latter's work intensively when it was shown at "291." By the next year, financed by Stieglitz and Arthur B. Davies, the painter was on his way to Europe, where he would begin a rapid assimilation of the most advanced tendencies in modern painting, with Stieglitz as one of his most devoted supporters.

Hartley first went to Paris and experimented with the Analytical Cubism of Picasso. His *Painting No. 1* and *Musical Theme No. 1*, done in 1913, show the strong influence of Cubist art. But much more important to him were the works he saw and the associations he formed in Germany. He became friends with Wassily Kandinsky and Franz Marc and exhibited at the first Autumn Salon in Berlin, organized by *Der Sturm*, in 1913. Hartley's *Military*, painted in 1913, shows the pervasive influence of avant-garde German painting, especially that of Marc and Kandinsky; he had read and admired the latter's *Concerning The Spiritual in Art*.

Visiting America briefly in 1913, Hartley exhibited two paintings in the Armory Show, but these were earlier still lifes. It

was at "291" in the next year where a comprehensive review of his new European paintings was held from January 12 until February 5. Mabel Dodge, Gertrude Stein, and Hartley himself supplied forewords to the show, which were published in *Camera Work*. From Hartley's comments it is apparent that he thought of himself as a prophet and a visionary of America, much like Walt Whitman.

In 1913 Marsden Hartley was back in Berlin, where he was given a one-man show. While there, he formulated his "Amerika" series, exemplified by *Indian Fantasy*, which may have been exhibited at "291" the following year. In Germany, Hartley became one of the first avant-garde American artists to wrestle actively with the problem of modernist technique as applied to traditional American themes. *Indian Fantasy* retains the strong, vibrant color and totemic symbolism of the advanced German painters he knew so well.

In 1916 Hartley was again working in the United States, concentrating on a series of paintings which he called "movements." During the summer of 1916, which he spent in Provincetown, he began to do semi-abstract, Cubist-derived compositions of angular, flat planes with light colors. *Trixie*, painted in 1916, shows his predilection for local themes in a style that was far removed from his earlier Expressionist work. In addition, Hartley began to be very active as a poet, writing verses for magazines such as *Others* and *Poetry*.

By 1920 Hartley's work was becoming increasingly representational, and he returned to an earlier painting style which he would continue until his death. He came back from two years in Taos, having done mountain landscapes, and his life seemed to enter a period of depression. He complained in a letter to Katherine Dreier in 1921 that America had nothing to offer him as an artist and a poet. That year an auction of his paintings was organized by Stieglitz, and from its surprisingly large proceeds he expatriated himself to Europe. He was not to return until 1930, and his art in the meantime left the mainstream of avant-garde painting. Nonetheless, his significance as a major American artist is hardly diminished.

References: Marsden Hartley, *Adventures in the Arts*, New York, 1921. Elizabeth McCausland, *Marsden Hartley*, Minneapolis, 1952. Elizabeth McCausland, "Return of the Native: Marsden Hartley," *Art in America*, XL (1952), 55-79. Gorham P. Munson, "Homage to Marsden Hartley," *Arts*, XXXV (February 1961), 32-45.

opposite above: *Abstraction*. 1911. Oil on cardboard. 16 1/4 x 13 1/4. Lent by University Gallery, University of Minnesota, Minneapolis, Minnesota, gift of Ione and Hudson Walker.

opposite below: *Military*. 1913. Oil. 39 1/2 x 39 1/2. Lent by Wadsworth Athenaeum, Hartford, the Ella Gallop Sumner and Mary Catlin Sumner Collection.





above: *Indian Fantasy*. 1914-15. Oil. 47 x 39½. Lent by North Carolina Museum of Art, Raleigh.

opposite: *Trixie*. 1916. Oil on composition board. 24 x 20. Collection of Michael and Harriet Heron.





Morris Kantor (1896-1974)

by Priscilla Siegel

Morris Kantor was born in Minsk, Russia, on April 16, 1896. As a child he was encouraged to draw by his mother, who painted as a hobby. She died when he was about twelve, and a year later he was sent to New York to join his father who had emigrated earlier. His relatives discouraged his interest in art, for they did not see it as a financially rewarding profession. Kantor's first years in America were spent learning English and working at odd jobs. There was no time for drawing. When he was eighteen, however, he started drawing again with the idea of becoming a cartoonist. In 1916 he enrolled at the Independent School of Art where he received instruction from Homer Boss.

Kantor's fellow students were involved with modern art and were experimenting in all directions. For the first time he was exposed to the idea that art was more than reproduction: "The constant talk about the Armory Show, Cézanne, Van Gogh, Picasso, about good and bad art, were the first views I had ever heard expressed" (Kantor, "Ends and Means," 140). Kantor put aside his ambitions to become a cartoonist and, like the other students at the school, began to experiment with abstraction.

By 1919 Kantor was caught up by the general movement among artists in the search for order. He became conscious of the classical principle of balance and concentrated upon the study of the nude. Intermittently, he made compositions "moody in expression." His interest in design was centered upon experimenting with the interplay of projecting and receding motifs. The painting *Mood* of 1921 is from this experimental period. This semi-mystical, poetic composition reflects Kantor's probable exposure to the work of Franz Marc, the Orphist work of Delaunay, and Futurist paintings. It points also to his later Surrealist style. According to Kantor, his method of working at that time was to start with pencil sketches which established his composition and the dark and light pattern of the canvas; he then started painting from the middle and moved to the corners.

About 1922 Kantor's work began to reflect influences from

Synthetic Cubism. This lasted until about 1924 when his interest in abstraction gave way to realism and a period of close observation of nature.

In 1927 Kantor went to Paris for a year, a trip made possible by Walter Pach, who had befriended the artist. In Paris, Kantor studied the works in the Louvre. Upon his return to New York, he and his wife moved to the country, where his work began to reflect a sense of nostalgia.

Kantor exhibited with the Society of Independent Artists from 1918 on. Reviews of his work point to an underlying sense of mystery and fantasy. Like Feitelson, he began his career in art at a time when modernism was on the wane. He thus had only a few years to experiment with the avant-garde forms which had achieved prominence in the 1910-25 period. In the forties, Kantor returned to abstraction, which he continued to explore until the end of his life. He died on January 31, 1974.

References: Morris Kantor, "Ends and Means," *Magazine of Art*, XXXIII (March 1940), 138-47. Richard Shepherd, "M. Kantor 1946," *Art News*, XLV (July 1946), 38-41, 57-58. Anita Ventura, "The Paintings of Morris Kantor," *Art Digest*, XXX (May 1956), 30-35. Morris Kantor Papers, Archives of American Art, Washington, D.C.

opposite: *Mood*. 1921. Oil. 14 x 21. Lent by New Bertha Schaefer Gallery, Inc., New York





Leon Kelly (1901-)

by H. Nichols B. Clark

Leon Kelly was born in Perpignan, France, of Spanish and Irish parentage. Soon after his birth, Kelly's family immigrated to Philadelphia, which is often given as his birthplace. He was interested in painting from an early age, and his first known work, a representational *Last Supper* (private collection), was created when he was sixteen. Although the opposition from his parents was strong, Kelly persisted in painting and the study of art.

The Italian Model (1920), one of Kelly's earliest works, reflects his youthful exposure to Analytical Cubism. One can see Kelly as part of the second generation of modernism, which was exposed not only to traditional principles but also to contemporary styles such as Cubism. The severely limited palette and faceted planes of this painting recall the kind of work that Picasso and Braque were doing in 1911 when their Analytical Cubist works were most fully developed in terms of complexity of organization. Although Kelly was accomplished in working in the Cubist idiom, he ultimately rejected this form of expression.

In 1921 Kelly enrolled at The Philadelphia School of Industrial Art (now The Philadelphia College of Art); subsequently, he went to The Pennsylvania Academy of the Fine Arts where he received instruction from Arthur B. Carles and Earle Horter. Horter was especially important to Kelly's development, for he had a collection of modern European art which included Analytical Cubist works by Picasso and Braque, and his house was a meeting place for artists.

In addition to receiving instruction at two art schools, Kelly spent a year studying anatomy and dissection at the College of Osteopathy in Philadelphia. Although his intense interest in human anatomy stemmed from an appreciation of the Italian Renaissance approach to painting, it was to have a significant impact on his mature Surrealist style, which relied heavily on the imagery of the human body as well as scientific observation of nature.

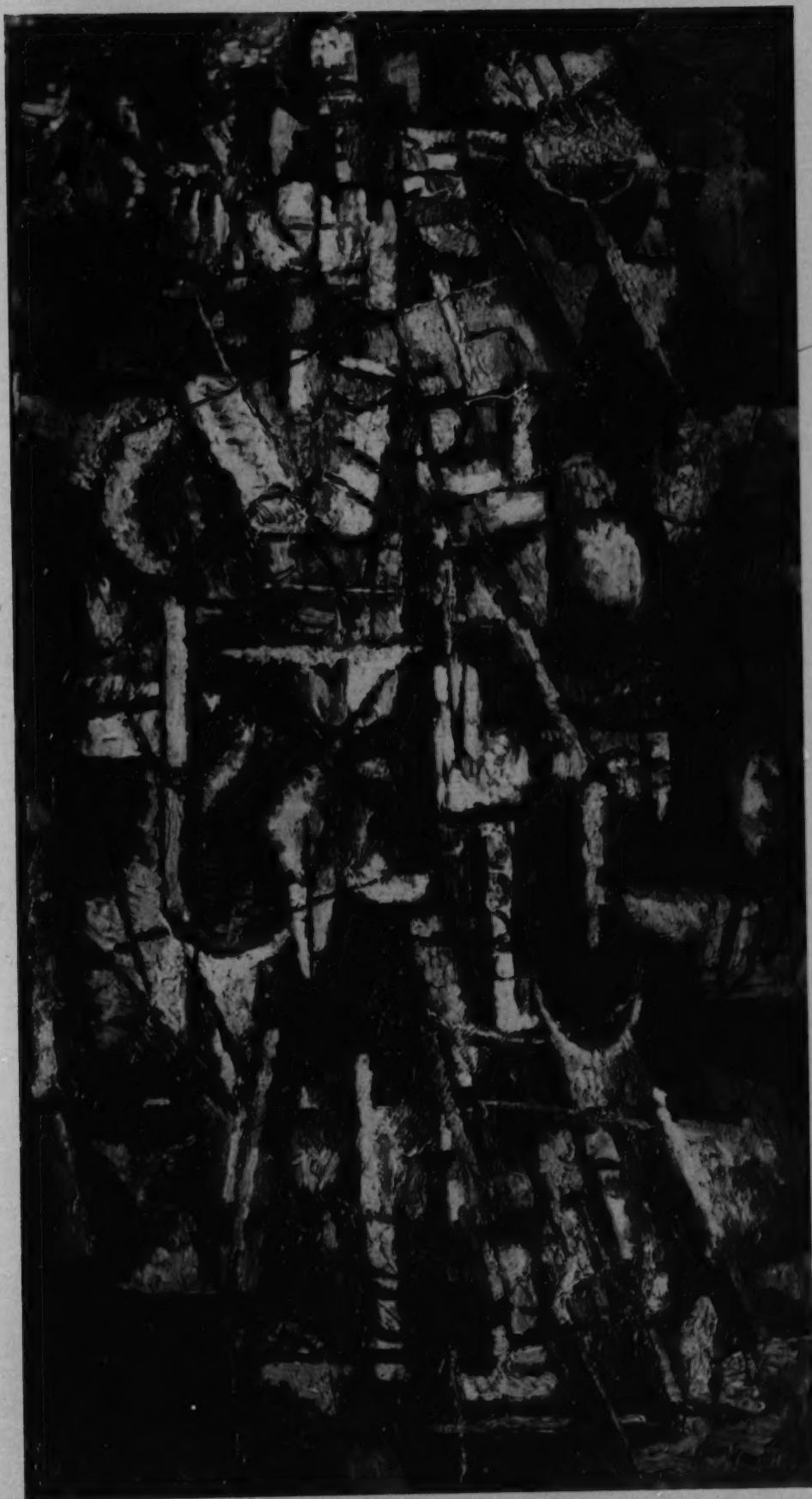
In 1924 Kelly was awarded the Cresson Travelling

Fellowship, and he went to Paris, where he stayed for six years. While in Paris, he copied old masters at the Louvre, especially Rubens, Velazquez, Titian, and Tintoretto. This was an important aesthetic and technical exercise to which he devoted a great deal of his time and energy. Although his admiration for the past was strong, he was not immune to the current trends around him. It was during his stay in Paris that he came to eschew Cubism and began to pursue Surrealist forms of expression. Although he was accomplished in the Cubist idiom, he ultimately rejected such forms of abstraction. He thought that "by its formulated conventionality it seemed to have arrived at an impossibly sterile impasse for the mind" (Levy, *Leon Kelly*, n.p.).

After Kelly's return to America in 1930, he was asked to supervise the mural section of the Federal Arts Project for Southeast Pennsylvania. Later he taught at a number of institutions, including the University of Wyoming and The Brooklyn Museum.

References: Julian Levy, *Leon Kelly* (exhibition catalogue), International Gallery, Baltimore, February 4-27, 1965. Mrs. Paula Muller to H. Nichols B. Clark, December 16, 1974. Leon Kelly Papers, Syracuse University.

opposite: *Italian Model*. 1920. Oil. 30 x 16. Lent by Estate of Harriet Janis.





Gaston Lachaise (1882-1935)

by William M. S. Rasmussen

Gaston Lachaise was born in Paris, the son of a cabinet-maker. At the age of thirteen he was introduced to sculpture at the Ecole Bernard Palissy. In 1898, at sixteen, he was admitted to the Ecole des Beaux-Arts, where for five years he studied in the atelier of Gabriel Jules Thomas. But at the age of twenty he met Isabel Nagle, a married woman from Boston ten years his senior, and he was determined to follow her to America. To raise the money necessary for the journey, Lachaise worked carving glass for the celebrated art nouveau jeweler, René Lalique.

In 1906 Lachaise arrived in Boston. He found that the vitality of America provided him a favorable atmosphere in which to develop, but the growth of his artistic individuality suffered while he worked for the sculptor John Evans and then on Henry Hudson Kitson's Civil War memorials. He followed Kitson to New York in 1912 and began to work in his spare time on small statuettes and the large *Standing Woman* of 1912-1927. He exhibited a small Rodinesque plaster figure of a woman in the Armory Show (a debt to Rodin recurs in Lachaise's sculpture). He next served for seven years as an assistant to Paulanship, an experience that accounts in part for the delicate vitality of much of Lachaise's art. Another influence apparently was derived from the sculpture of Elie Nadelman, who, like Lachaise, produced a simplified art of enlarged curving forms, flowing line, and tapered extremities. Lachaise also was indebted to prehistoric art, which he greatly admired.

In 1913, Isabel Nagle divorced her husband and married Lachaise. Serving as a source of inspiration, she brought greater vitality to Lachaise's sculpture. For him she was "the primary inspiration which awakened my vision and the leading influence that has directed my forces" (Lachaise, "A Comment on My Sculpture," xxiii). She served as model, in the earliest stages, for his elegantly poised *Standing Woman*, the work Lachaise recognized as the basis of his entire development. That work is a modern-day equivalent of the primitive earth-mother figure that represents the source as well as the full

maturity of all life. Woman was the symbol for Lachaise of vital and elementary forces, and it was he who introduced to American sculpture the recognition of woman as abundantly sexual.

Lachaise attracted some critical attention through exhibitions in 1916 and 1918 at the Bourgeois Galleries and through his active participation in the Society of Independent Artists. In the early 1920s *The Dial* magazine publicized Lachaise's sculpture and printed several of his bold outline drawings.

The form and concept of Lachaise's figures continually evolved. When he represented woman as *La Montagne* (numerous versions from 1913 to 1934) he saw her as being "massive as earth, soul turned toward heaven" (Lachaise, "A Comment on My Sculpture," xxiii). When he created his *Floating Woman* (versions in 1924 and 1927), he associated curves of celestial orbits and the curve of the earth's ocean horizon with the curvature of the female figure. He had become interested in advanced concepts concerning space and time, and his conception of woman had been "projected beyond the earth" (Lachaise, "A Comment on My Sculpture," xxiii). Lachaise's later art matured with even greater freedom. It became so abundantly sexual and so boldly Expressionistic that many late works could not be exhibited during Lachaise's lifetime for fear of offending the public.

References: Hilton Kramer, *The Sculpture of Gaston Lachaise*, New York, 1967. Gaston Lachaise, "A Comment on My Sculpture," *Creative Art*, III (August 1928), xxiii-xxvi. *Gaston Lachaise* (exhibition catalogue), Museum of Modern Art, January-March, 1935. Gerald Nordland, *Gaston Lachaise: The Man and His Work*, New York, 1974.

opposite below: *La Montagne*. c. 1913, cast in 1930. Bronze. 6½ high. Lent by The Carl and Laura Ziegler Collection, courtesy of the Philadelphia Museum of Art.

opposite above: *Standing Draped Woman*. c. 1916. Bronze. 10½ high. Lent by the Lachaise Foundation, Courtesy Robert Schoelkopf Gallery, New York.





Robert Laurent (1890-1970)

by Douglas Hyland

Born in Concarneau, Brittany, in 1890, Laurent benefited early in life from the attention of Hamilton Easter Field, a connoisseur and patron of the arts. After a brief trip to America, Laurent moved to Rome in 1907, where he studied sculpture at the British Academy and with Maurice Sterne. At this time he also learned the technique of wood carving from an Italian framemaker. The skills he acquired in Rome remained with him throughout his life, and he continued to work in various mediums. After several years of study in Europe, Laurent accompanied Field to America and was exposed to the large number of artists and sculptors who were involved with Field's Ardsley Studios in Brooklyn Heights.

When Laurent returned to America in 1909 or 1910, he was the only artist making wood carvings in a modernist vein. His first exhibition, held at Ardsley Studios, included seventeen picture frames and three wood carvings and ran from November 17 to December 6, 1913. In the same year the sculptor completed the relief known alternately as *Priestess* or *Negress*. This figure, which is among his first reliefs in wood, is highly primitive in form. Laurent's style reflected the vogue for African Negro art then being shown in London and Paris. Echoes of Matisse's sinuous, undulating lines can be found in Laurent's relief, together with links to the painting and sculpture of Paul Gauguin.

The sculptor was a daily visitor at the 1913 Armory Show and greatly admired the work of Maillol, Archipenko, and, above all, Lehmbruck. Yet, Laurent remained fiercely independent. He relied almost exclusively on human, animal, and plant forms for his inspiration and consciously refrained from experimenting with the type of Cubist analysis that occupied Duchamp-Villon. He also eschewed the total commitment to abstraction that can be seen in Brancusi's sculpture.

Although his mahogany *Head* (1916) is abstract in nature, the artist observed: "It turned out abstract; I didn't mean it to be. It was the head of a girl. I saw shapes and I followed them" (Memorial Exhibition, Kraushaar Galleries, 1972). Laurent has

created here a highly personalized and intuitive interpretation of a head which has emerged naturally from the medium.

In the 1920s and 1930s Laurent went on to create several works in alabaster, and these sculptures reveal the artist's extraordinary sensitivity to that material. In particular, the translucent quality of these alabaster figures contributes greatly to the soft, sensuous appeal that make them among the artist's most successful sculptures.

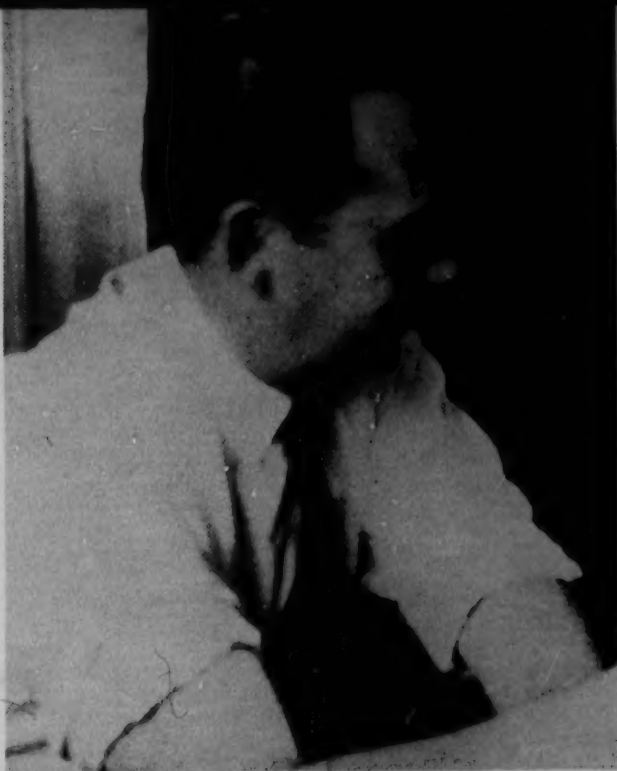
While his oeuvre was not large, Laurent exerted a considerable influence as a teacher and artist-in-residence at several colleges and at Indiana University where he worked for many years.

References: *Laurent: Fifty Years of Sculpture* (exhibition catalogue), Indiana University, Bloomington, Indiana, February 1-28, 1961. *The Robert Laurent Memorial Exhibition* (exhibition catalogue), University of New Hampshire, Durham, 1972. *Robert Laurent, Memorial Exhibition* (exhibition catalogue), text by Roberta K. Tarbell, Kraushaar Galleries, New York, January 3-22, 1972.

opposite right: *Priestess*. 1913. Walnut. 40 x 17. Lent by Paul Laurent, Stamford, Connecticut.

opposite left: *Head (Abstraction)*. 1916. Mahogany. 15 high. Lent by Sue and David Workman, New York.





Stanton Macdonald-Wright (1890-1973)

by Wilford Scott

Stanton Macdonald-Wright occupies an especially important position in the history of avant-garde painting in America. This is so not simply because of the quality and originality of his work but is true also because he was, together with his brother, Willard Huntington Wright, a brilliant and outspoken champion of modernism. His achievements served as an example to other American artists striving to assert the validity of their contributions to international modernism in the arts.

Macdonald-Wright, who was born in Charlottesville, Virginia, on July 8, 1890, showed an early interest in art. In 1904 he had already begun formal training at the Art Students League in Los Angeles, and there, under the tutelage of Warren T. Hedges, the young artist spent the years 1904 and 1905 mastering the bravura technique of Hals, Chase, and Sargent. Then, after a year of unsupervised activity, he embarked for Paris in August of 1907. Soon after his arrival in that city Macdonald-Wright began studies at the Sorbonne; later he also attended the Colarossi and Julian academies and the Ecole des Beaux Arts.

The most important event of these years, however, was Macdonald-Wright's discovery, shortly after his arrival in Paris, of the work of Cézanne. His study of Cézanne's painting led him to an investigation of French modernism, and during the period from 1907 to 1911 he achieved a synthesis of Cézanne and Impressionism, giving special attention to Renoir's manipulation of light. From this phase came Macdonald-Wright's life-long fondness for the sensuality of pigments and his admiration for Cézanne as the father of modernism.

By 1910 Macdonald-Wright had progressed to a consideration of the scientific and analytic qualities of painting. This interest attracted him to Seurat and the Neo-Impressionists, as well as to Picasso, Braque, and Matisse. When, in 1911, Macdonald-Wright met another young American artist in Paris, Morgan Russell, he found that they shared similar ideas. Together, they began a serious study of the

color theories of Chevreul, Rood, Blanc, and Helmholtz. A Canadian artist in Paris at the time, Ernest Tudor-Hart, with whom both young artists studied, taught them the practical application of these theories in their work.

The association of Macdonald-Wright and Russell eventually came to fruition in June of 1913 when they presented the first Synchromist exhibition in Munich. In October of that year they held the now more famous Bernheim-Jeune exhibition of Synchromist works. This second showing of the new painting firmly established these two young artists as worthy of serious consideration as leaders of the avant-garde, at least among the Americans. Their catalogue statements presented an articulate aesthetic credo, something that no other American group produced in this era.

Macdonald-Wright's style evolved steadily in the following years. By 1914, the year Synchromism was introduced to America in an exhibition at the Carroll Gallery, he was on the verge of non-objectivity, and his works of this time are almost totally given over to the problem of structuring space through the manipulation of color. Macdonald-Wright had now ended his daily association with Russell and was working on his own. In 1915, while with his brother in London, he painted the totally non-objective "Conception." *Synchromy* (1915). Soon after this, he returned to New York where his influence greatly increased because of his participation in the Forum Exhibition of 1916 and one-man shows at "291" in 1917 and the Daniel Gallery in 1918.

At this time Macdonald-Wright was returning to the human figure and developing a more sensuous web of color, which can be seen in his "Oriental." *Synchromy in Blue-Green* (1918). Many Americans had experimented with Synchromism since the 1914 New York show, but Macdonald-Wright detached himself from the city's avant-garde activities in 1919 and left for California. His *Abstraction* of that year is a final statement from his most important period.

Macdonald-Wright died on August 22, 1973.

References: William C. Agee, *Synchromism and Color Principles in American Painting, 1910-1930* (exhibition catalogue), Knoedler & Co., New York, October 12-November 6, 1965. Barbara Rose, "The Artist Speaks: Stanton Macdonald-Wright," *Art in America*, LV (May 1967), 70-73. *The Art of Stanton Macdonald-Wright* (exhibition catalogue), text by David W. Scott, National Collection of Fine Arts, Washington, D.C., May 4-June 18, 1967.

opposite above: "Conception." *Synchromy*. 1915. Oil. 30 x 24. Lent by the Whitney Museum of American Art, New York, gift of George F. Of.

opposite below: "Oriental." *Synchromy in Blue-Green*. 1918. Oil. 36 x 50. Lent by the Whitney Museum of American Art, New York.





John Marin (1870-1953)

by Patrick L. Stewart

John Currey Marin occupies an important place in the history of the rise and progress of avant-garde art in America. During the early part of his life, he remained at the forefront of modernist art and created a body of work which places him among the most important painters of America in this century.

He was born in Rutherford, New Jersey, on December 23, 1870. Soon after that, his mother died, and he was brought up by his grandparents and his aunts in Weehawken. By the age of 18 he was travelling as far afield as the Mississippi Basin to do watercolor sketching. He became a freelance architect, designing houses in Union Hill, New Jersey. From 1899 to 1901 he studied at the Pennsylvania Academy of the Fine Arts with Thomas P. Anshutz and William Merritt Chase, and became a lifelong friend of Arthur B. Carles. In 1905 Marin went to Europe, arriving first in Paris. By 1907 he had been to the Low Countries and was in Italy; in the next year he met Edward Steichen in Paris, who in turn introduced him to Alfred Stieglitz, in whose gallery he showed some paintings with Alfred Maurer in 1909. Early in 1911, Marin, after having exhibited at the Salon d'Automne, returned to America to stay for the rest of his life.

At the time of his first one-man exhibition at "291" in 1910, the chief influence on Marin's etchings was Whistler, while the young artist's watercolors invited comparison to those of Signac, with their thin patches of bright color laid evenly upon the paper. But New York affected the artist immediately, and he began doing watercolors of the city, piling "these great houses upon one another with paint" (Norman, *Selected Letters*, 3). The phenomenon of the exuberant city can be seen in *Saint Paul's, Lower Manhattan*, painted in 1912, with its Cubo-Futurist overtones. In the next few years Marin produced many watercolor versions of the Woolworth and Municipal buildings and the Brooklyn Bridge, all showing the same energetic dynamism and a clear understanding of Cubist structure. In addition, Marin must have been aware of the synthesis of color and form made possible by the Orphists

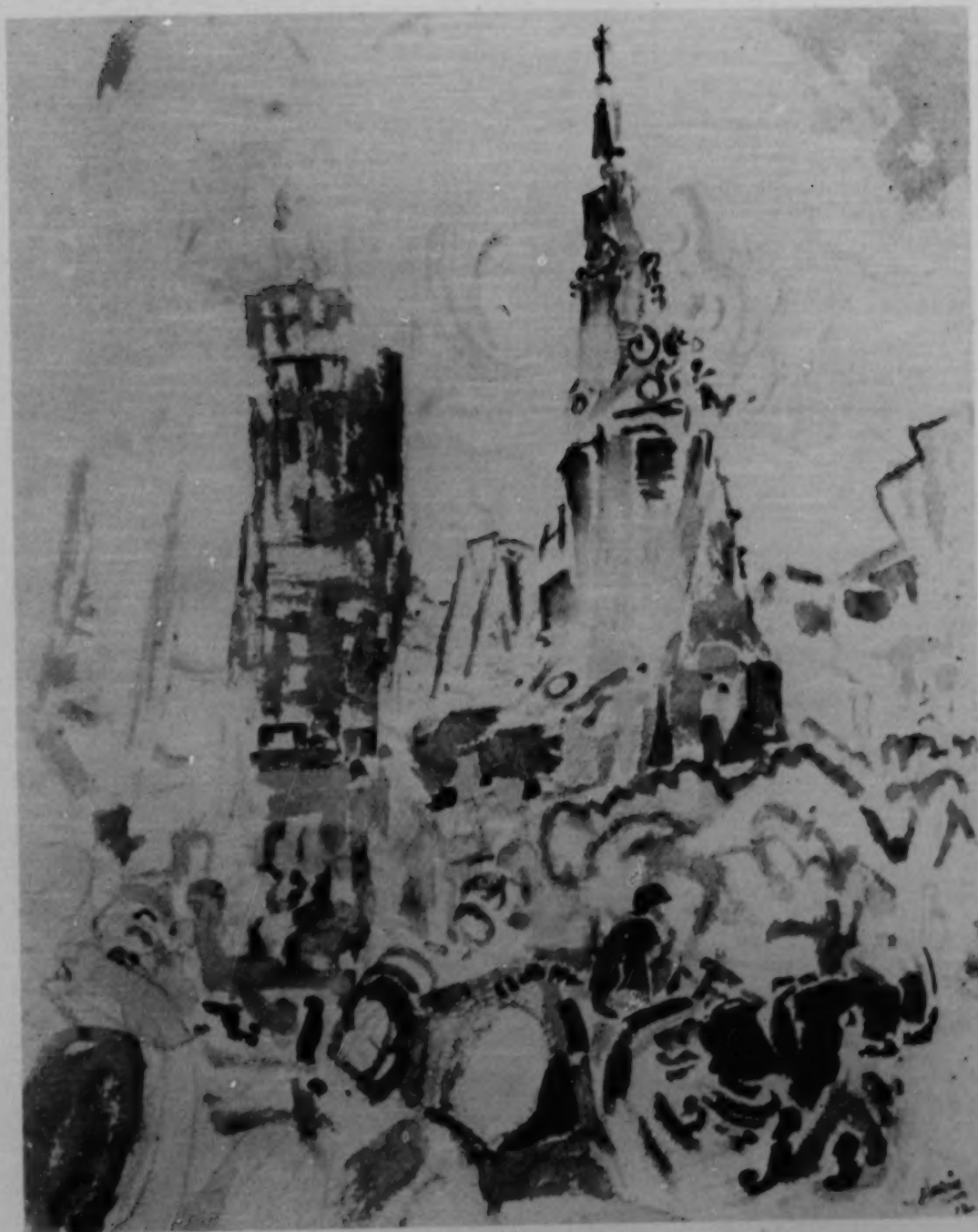
under Robert Delaunay, whose early views of Paris look strikingly similar to Marin's slightly later essays of New York. In 1913 he showed ten of these works in the Armory Show.

By 1914 John Marin's art began to take a new direction. He began spending more and more time in Maine, and his paintings showed a distinct return to themes from nature. As his architectural subjects became more orderly, he began working extensively on landscapes and seascapes which reflected an increasing restraint. This culminated in 1916-17, when his shapes were isolated within grids of Cubist-oriented lines and spatial voids of white paper. An example of this is *Boat*, done in 1917, where the lines take on an almost Rayonist character. At this time, Marin's work showed, along with the eclecticism of the American avant-garde so typical of the period, a marked independence and clear formation of a personal style.

With the closing of "291" in 1917, Marin began an association with the Daniel Gallery. His summers were spent in New England, and after 1920, exclusively in Maine. He was given retrospective exhibitions in 1920 and 1921 by the Daniel Gallery and by 1922 was regarded by A.E. Gallatin as "one of the greatest and most profound artists America has yet produced" (quoted in Reich, *Marin*, 269). By 1925, when he painted *New York*, he was creating a more angular, geometric vision in keeping with the Precisionist aesthetic; yet he had predated their nativist themes in a bold and independent application of avant-garde techniques, which remained fresh and vibrant to the end of his life.

References: Larry Curry, *John Marin: 1870-1953* (exhibition catalogue), Los Angeles County Museum of Art, July 7-August 30, 1970. Dorothy Norman, *John Marin: Selected Writings*, New York, 1949. Sheldon Reich, *John Marin: A Stylistic Analysis and Catalogue Raisonné*, Tucson, Arizona, 1970.

opposite: *Saint Paul's, Lower Manhattan*. 1912. Watercolor. 18 x 14. The Delaware Art Museum, Wilmington, gift of John L. McHugh.



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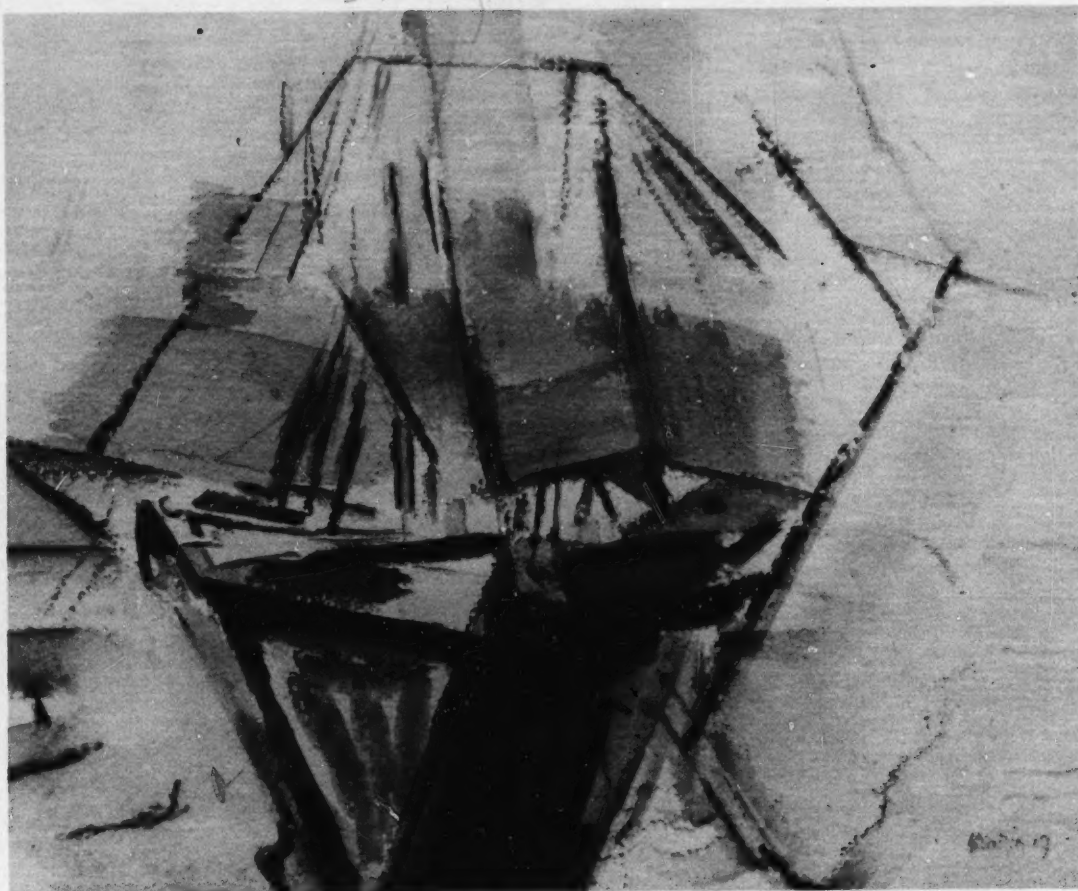
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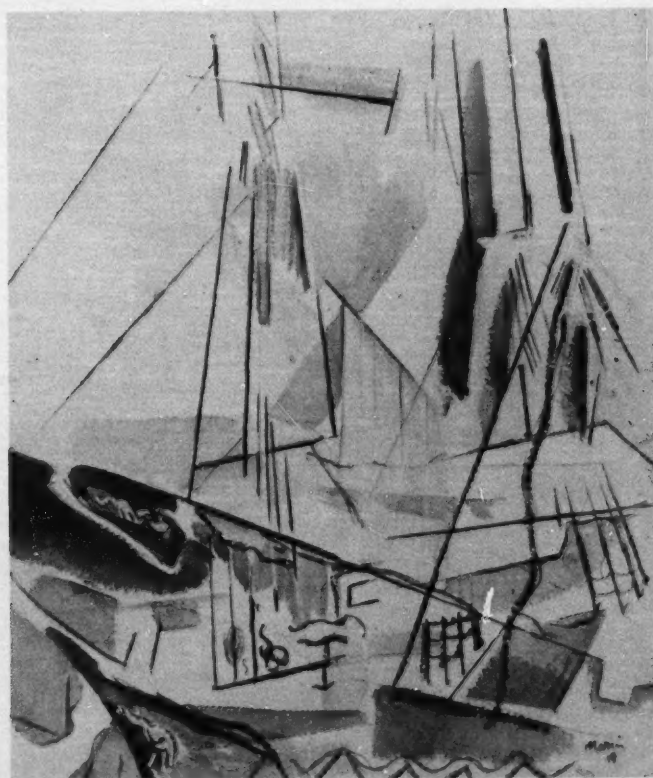
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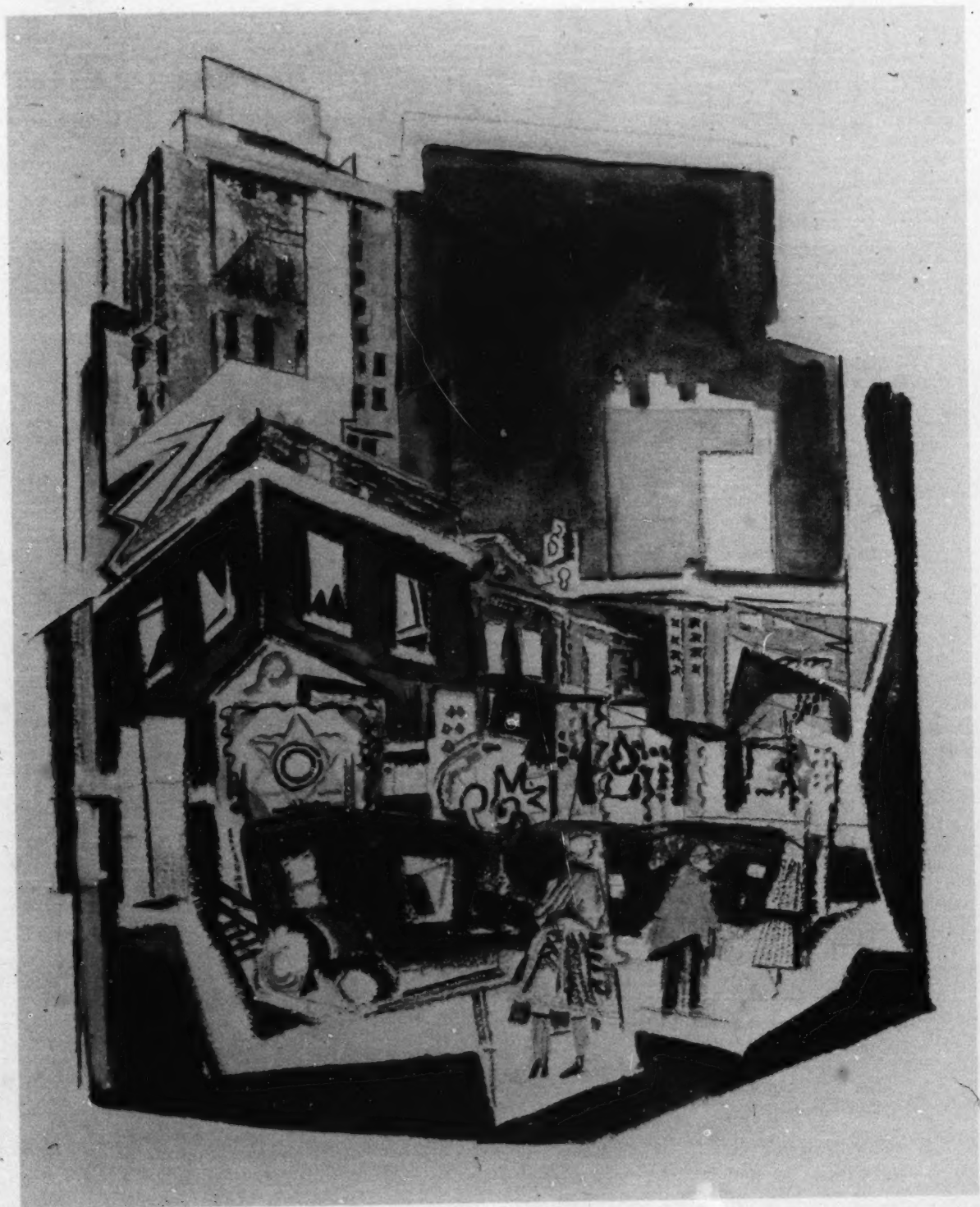


above: *Boat*. 1917. Watercolor. 12 x 15. Lent by Kraushaar Galleries, New York.

right: *Stonington, Maine*. 1919. Watercolor. 19 x 16. Lent by Lawrence H. Bloedel, Williamstown, Massachusetts.

opposite: *New York*. 1925. Watercolor. 20 3/4 x 17 1/4. Lent by The Philadelphia Museum of Art (The Alfred Stieglitz Collection).







Jan Matulka (1890-1972)

by Gilbert T. Vincent

Jan Matulka's greatest impact on American painting came through his knowledge of and enthusiasm for the avant-garde movements of Europe. As a teacher at the Art Students League from 1929 to 1932, he formed a knowledgeable link between the abstract art of the Cubists, members of de Stijl, and artists such as Kandinsky and the American art students of the 1920s and 1930s. In his role as a teacher, he explained and actively encouraged students to adopt modernism. David Smith has stated that his sculpture grew from the study of European modernists under Matulka, and he continued working with Matulka for a year after leaving the League. As an artist, Matulka created some very abstract work early in his career. However, by the mid-1920s, he had turned to a more realistic depiction, using watercolors with particular vibrancy, although he probably never completely abandoned abstract art. The study of Matulka's oeuvre is complicated by the fact that he seldom dated his work.

Matulka was born on November 7, 1890, in Vlachovo Brezi, near Prague, Bohemia, now part of Czechoslovakia. Brought to the United States in 1907 at the age of sixteen, he retained a strong feeling for his Czech heritage and, after World War I, returned for many summers to paint the Czechoslovakian landscape. In 1911 Matulka began studying at the National Academy of Design under George Willoughby Maynard. After winning the Joseph Pulitzer Prize in 1916, Matulka spent a year traveling through Florida, the Bahamas, Mexico, the American Southwest, and Canada. Returning to New York, he married in 1918.

At this time, Matulka began to paint in the modernist idiom. Between June 17 and August 1, 1920, he exhibited some abstract work with Van Everen, Daugherty, and Bruce at the second exhibition of the Société Anonyme, Inc. From June 1920 until 1924, Matulka traveled between New York and Paris with trips to Czechoslovakia. In Paris he exhibited with Leonce Rosenberg and at the Salon des Indépendants. While abroad, Matulka was influenced by Leger's mechanico-

organic style and greatly appreciated the work of Jean Lurçat.

Matulka developed a more conventional realism in the mid-1920s, perhaps in an attempt to secure more patronage. He began to paint brilliantly colored Expressionist landscapes that employed a Cézannesque sense of structure. Yearly exhibitions of his work appeared at the Rehn Gallery between 1928 and 1935. He also exhibited at the Modern Gallery in 1927 and 1930, and the Whitney Studio Club gave him a one-man show in 1929. Beginning in 1928 or 1929, Matulka spent many summers in Gloucester and also maintained a Parisian studio until 1934. He largely disappeared from the art world in the 1930s, although he remained in New York.

Matulka died at the age of 81 in 1972. Recent years have seen something of a revival of interest in both his painting and his importance as a teacher.

References: Jan Matulka (exhibition catalogue), Schoelkopf Gallery, New York, October 24-November 19, 1970. Jan Matulka (exhibition catalogue), text by Elizabeth Ives Bartholet, New York, n.d.

opposite: *Composition*. c. 1920. Gouache. 13 3/8 x 15. Collection of Mr. and Mrs. Henry M. Reed, Montclair, New Jersey.





Alfred H. Maurer (1868-1932)

by Douglas Hyland

Alfred Maurer received his first exposure to art through the paintings of his father Louis, who was a successful illustrator for Currier and Ives. At sixteen the young Maurer left school and went to work in his family's lithography business but also studied art at the National Academy of Design. By 1897, when he sailed for Europe, Maurer had acquired considerable skill as a painter in the academic vein.

After briefly attending classes at the Académie Julian, Maurer decided to become his own master. His painting, *An Arrangement* (1901), inspired by the work of Whistler and Sargent, was awarded the gold medal at the Sixth Annual International Exhibition held at the Carnegie Institute. His early paintings continued to receive acclaim and were purchased by eminent collectors.

In 1904, however, Maurer met Leo and Gertrude Stein, and through them he was exposed to the art of Matisse. Profoundly impressed, Maurer began in 1906 or 1907 to paint in a style reminiscent of Matisse and the other Fauves. It is important to note that in 1907 Maurer was thirty-nine, almost a generation older than the majority of American modernists. Also, he had already achieved success by working in an academic style, and thus his adoption of modernism was a daring and courageous move.

Maurer met Stieglitz's friend Steichen in Paris and became acquainted with Stieglitz and the "291" group while visiting New York. As a result of these connections, his paintings were exhibited, together with those of John Marin, at "291" in March-April, 1909. They were the first modernist paintings by Americans to be exhibited in the United States.

Autumn (c. 1912) is painted in the Fauvist mode. The artist's objective was to capture color harmonies inspired by nature. The hurried brushwork and sketchy application of pigment indicates a loosening of Maurer's technique in comparison to his earlier Fauvist landscapes and points to his eventual commitment to abstraction. *Autumn* was exhibited at the Armory Show and is among Maurer's best known paintings.

At the outbreak of the First World War, Maurer returned to New York. He continued to paint, but it was inevitable that he should come into conflict with his conventional father on whom Maurer was financially and psychologically dependent. Arthur Dove and Ernest Fuhr were among his closest friends, but for the most part he remained a solitary figure.

About 1919, Maurer became preoccupied with a large number of portraits known collectively as the "sad girls" series. While many of these paintings resemble contemporary figure studies by Modigliani, they led the artist to a highly individualized type of abstract painting. A complex system of intersecting planes links his *Abstract Heads* (c. 1919) to Cubist paintings he had completed in Paris ten years earlier. However, Maurer had still not completely abandoned his commitment to the basic idea of the portrait. His palette became darker, and this change of coloration seemingly paralleled his growing disappointment following his return to America.

Maurer was a prolific artist; he painted a large number of still lifes and produced some remarkable collages, but throughout the 1920s his style remained essentially unchanged. By 1930 his brand of Cubism was outdated. Few purchases were made by the general public, and Maurer's art was appreciated by only a handful of loyal patrons. However, his reputation has grown steadily since his suicide in 1932, and Maurer's early commitment to the avant-garde has now become widely recognized.

References: Alfred H. Maurer (exhibition catalogue), text by Sheldon Reich, National Collection of Fine Arts, Washington, February 23-May 13, 1973. Elizabeth McCausland, *A. H. Maurer*, New York, 1951.

opposite: *Autumn*, c. 1912. Oil on board. 17 3/4 x 14 1/2. Lent by Mr. and Mrs. Ira Glackens, Washington.





Gerald Murphy (1888-1964)

by Margaret Burke Clunie

Born in Boston, Gerald Murphy grew up in New York and graduated from Yale University in 1912. Murphy worked for his father, the owner of the Mark Cross Company, and in 1915 married the wealthy and beautiful Sara Wiborg. Seeking new horizons, he enrolled for two years at the Harvard School of Landscape Architecture; then he, Sara, and their three children set sail for Europe, arriving in Paris in 1921.

According to his later recollections, soon after arriving in Paris Murphy discovered paintings by Picasso, Matisse, Braque, and Gris in the Paul Rosenberg Gallery. The impression of their color and form on him was immediate, and he remembered deciding, "If that's painting, that's what I want to do!" (Rubin, 9).

Through volunteer work for the Diaghilev Ballets Russes in 1921, a center of the avant-garde movement in Paris, the Murphys first met many of their artistic friends; from Natalia Goncharova, a Russian emigré artist and one of Diaghilev's designers, Murphy received his only formal artistic training. Significantly, Goncharova encouraged him to work in an abstract style, dividing the canvas into non-representational shapes of varying color intensity; later, when images were incorporated into the design, they were interpreted, according to Murphy, as "objects in a world of abstraction" (Rubin, 9).

By 1924 the Murphys had purchased a home, the "Villa America," in Antibes where, with distinctive style and taste, they entertained friends such as Picasso, Leger, Stravinsky, and Cocteau, as well as Hemingway, Fitzgerald, and Dos Passos. Here Murphy painted, producing only fourteen known canvases in his fastidious and controlled style. From 1923 to 1926 he exhibited annually at the Salon des Indépendants and other shows in Paris, receiving favorable reviews in avant-garde circles. Murphy designed costumes, decor, and what he called a "Cubist-inspired" backdrop in 1923 for the ballet *Within the Quota*, produced by Les Ballets Suédois. But in 1929 this idyllic existence was ended by the serious illness of his eldest son and by financial difficulties. Returning to

America with his family in 1934, Murphy assumed control of the Mark Cross Company. A forgotten figure in artistic circles, he never painted again. Gerald Murphy's first American exhibit was held in 1960 at the Museum of Contemporary Art in Dallas, Texas, four years before his death.

Murphy did not renounce his American upbringing while abroad but cultivated it, seeking out American friendships and indulging his passion for American gadgets, folk art, and Negro spirituals. Picasso praised his paintings as simple, direct, and "Amuriken," while Leger referred to him as the only American painter in Paris (Rubin, 30). Thus, it is tempting to compare Murphy's *Watch* and *Razor* with their commercial imagery and flat, geometric structure, to paintings by American Precisionists such as Sheeler and Demuth. However, no evidence suggests that Murphy ever met or was aware of the work of the Precisionists. Rather, his knowledge of modernism came directly from Europe and, with his lack of previous formal art training, encouraged him to develop a purity of style lacking in the work of many American painters.

Although his paintings are sometimes viewed today as precursors of Pop Art, Murphy's subject matter lacks the symbolic meaning attached to similar images of an artist like Andy Warhol. Rather, paintings such as *Razor* and *Watch* were assembled as formal compositions of carefully balanced colors and precise geometric shapes. With their multi-faceted point of view and hard linear contours, these works reflect the influence of Picasso and Leger.

In *Doves* (1925), Murphy continues to explore the possibilities of the linear precision and geometrical abstraction found in his earlier paintings. The soft, subtle color and complex spatial interrelationships of the work further testify to Murphy's long overlooked yet highly sophisticated talent.

References: William Rubin, *The Paintings of Gerald Murphy* (exhibition catalogue), The Museum of Modern Art, New York, 1974. Calvin Tomkins, *Living Well Is the Best Revenge*, New York, 1962.

opposite: *Doves*. 1925. Oil. 48 1/2 x 36. Lent by Mr. and Mrs. William M. Donnelly, McLean, Virginia.





Elie Nadelman (1882-1946)

by Gilbert T. Vincent

The sculpture that Elie Nadelman produced in the United States differs from the abstract and Cubo-Futurist tendencies of most of the American avant-garde. Although interested in recomposing form into certain geometric constants as early as 1904, Nadelman never accepted the Cubist technique of breaking down form into different planes and perspectives. Thus, he avoided the extreme developments of abstract art. After immigrating to the United States in 1914, he again anticipated his contemporaries in his interest in folk art. Throughout his career, he pursued a study of exterior effects based on a strong geometric foundation.

Born in Warsaw on February 20, 1882, Nadelman was encouraged in the arts from an early age. After serving in the Imperial Russian Army in 1900, he studied at the Warsaw and Cracow art academies. Uninspired by the teaching in Poland, Nadelman went to Munich about 1903-04. Within six months after his arrival in Munich, he had moved to Paris.

Remaining in Paris for ten years, Nadelman studied the sculpture of Michelangelo and Rodin, as well as the paintings of Seurat and the writings of the aesthete Charles Henry. His most profound influence during this time, however, came from Greek art. Nadelman was so impressed with the Aegina marbles in Munich and the Greek art in the Louvre that he was inspired to renew the principles of structural formalism. His one-man exhibition at the Galerie Druet in April 1909 showed sculpture that combined the idealization and the structural order of Greek sculpture with the formal simplification and machine-like finish of modern art.

Unable to join the Russian army or to return home, Nadelman immigrated to America in October 1914. Once settled in New York, where Stieglitz gave him his first American one-man show in December 1915, Nadelman continued his classically-inspired marble and bronze busts and statues and made a series of naturalistic portrait busts. He also struck out in a direction reflecting his growing interest in folk art. As early as 1915, and particularly after his marriage in 1919, Nadelman

began a collection of American and European dolls, chalkware, figureheads, and other examples of the decorative arts that eventually numbered 14,492 objects. Although he had had an interest in folk art in Europe, his Americana collection, combined with the impetus of a new culture, seems to have heightened his interest in this genre. About 1918 he began creating relatively small wooden figures, some of which were painted. Nadelman developed these seemingly simple sculptures through the academic progression of sketches, plaster models, and the final product in wood.

Between 1922 and 1924 Nadelman utilized a new technique called galvanoplasty (now electroforming). The process involved electroplating a thin film of bronze onto the surface of a plaster model. Nadelman's experiments may have been a search for a less expensive replacement for bronze casting, although he may also have been perfecting his academic study of each object. The resulting sculptures, called galvano-plastiques, so resembled bronze that the artist could visualize the end product before it was cast. *Head of Man in Top Hat* (c. 1924) is one of about a dozen galvano-plastiques that still survive. Because of the fragility of the medium, a bronze cast was made in 1974.

During the 1930s Nadelman largely withdrew from the art world and became involved in making small figurines. After experimenting in plastilene, plaster, papier mâché, and terra cotta, he felt he had perfected his approach shortly before his death in 1946. The numerous studies and finished statuettes surviving in his studio give a vivid demonstration of Nadelman's immense skill, sensitivity, and imagination.

References: Mr. Harper (Russell Lynes), "After Hours," *Harper's Magazine*, CXCVI (April 1948), 381-84. Lincoln Kirstein, *Elie Nadelman*, New York, 1973. Athena T. Spear, "Elie Nadelman's Early Heads, 1905-1911," *Allen Memorial Art Museum Bulletin*, Oberlin College, XXVIII (Spring 1971), 201-11.

opposite: *Head of Man in Top Hat* (original in galvano-plastique, c. 1924; cast in bronze, 1974). Bronze. 27½ high. Lent by Mr. and Mrs. E. Jan Nadelman.





George F. Of (1876-1954)

by Betsy Fahlman

George Ferdinand Of was born in New York on October 16, 1876, and died there in 1954 at the age of 78. Until a few years before his death he ran a framing shop at 59 West 56th Street, inherited early in the century from his father who had founded the business in 1873. It was as a framer that George F. Of was best known. Advertisements for his business ran in the issues of *Camera Work* and in the catalogues for the Society of Independent Artists and the Forum show. He handled work for such notable galleries as the Modern Gallery, Montross, and "291." Through framing alone, he was exposed to a wide variety of art works which passed through the shop.

Contact with pictures through framing must have had an important influence on his decision to become an artist. He received his first art training at the Art Students League in New York in 1893-98 and 1901-02, where he studied under Carroll Beckwith, in the same class as Kenneth Hayes Miller. He went to Europe and studied at the Weinhold School in Munich, making a copy while there of *Susanna and the Elders* by Rubens in the Alte Pinakothek. Of did not like the academic atmosphere of Munich, and left for Paris where he studied at the Delecluse Academy.

In Paris he met Michæl and Sarah Stein, who had moved to Paris in 1903. Sarah Stein was particularly impressed with Of's sense of color, for she told Walter Pach, "I've never known anyone with such a sensitive eye for color" (Pach, "Introducing the Paintings of George F. Of," 37). About 1908, after he had returned to New York, Of met Pach, who had come to his framing establishment at the urging of Sarah Stein. Of showed his Matisse to Pach and other young artists who came by the shop.

Of continued to paint and exhibit during this early period. In February of 1914 he exhibited in a group show at Montross Gallery, and in the same year in another show in Detroit. He showed with the Society of Independent Artists in 1917 and, in 1921, became treasurer of the SIA, succeeding Pach. He continued to exhibit with the Independents, and even did

sculpture in the forties.

He participated in the Forum Exhibition of 1916, showing nine works. He wrote in the catalogue: "I have tried to solve the problem of producing form by means of pure color, my ambition is to create a thing of joy." In November 1918, he participated in the "Modern Americans" show at the Bourgeois Gallery, and he became a member of the progressive Modern Artists of America, formed in 1922.

Of had contact in the early years of the twentieth century with several important figures of the avant-garde. Arthur B. Davies liked his work, and Charles Caffin noted the sensitivity of his color. Willard Huntington Wright said he was "America's best landscapist" (Milton Brown, *American Painting from the Armory Show to the Depression*, 90). Pach wrote of the effect of the Armory Show on Of: "One chap, George F. Of, who had scarcely painted in years got up on his hind legs and did some ripping things" (Walter Pach to Manierre Dawson, November 24, 1913, Archives of American Art, Manierre Dawson Papers). By 1917 Of had had discussions about art with Oscar Bluemner. Although Of was sympathetic to new developments in art, the framing business kept him too busy to develop many of his art ideas, and, until a few years before his death, he was able to paint only on weekends, holidays, and during the summer seasons.

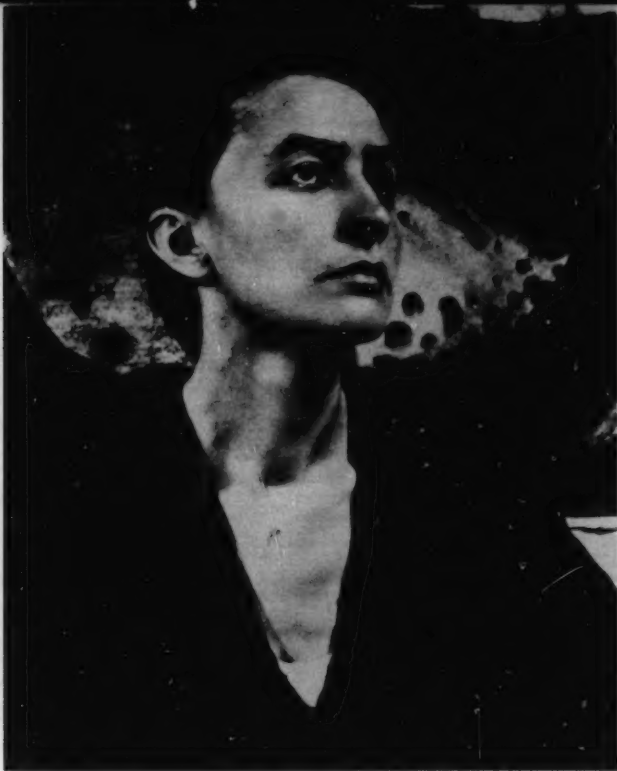
In addition to his activities as a painter and framer, he was one of the earliest collectors of modern art in America. When Sarah and Michael Stein returned to the United States in April of 1906, they brought with them several works by Matisse which they showed to Of and Alice B. Toklas. Of liked the works and asked Sarah to pick one out for him when she returned to Paris. In 1907 he purchased the first Matisse to enter an American collection, *Nude in a Wood* of 1906 (Brooklyn Museum, gift of Of), a work which he lent to the Armory Show. He eventually bought Stanton Macdonald-Wright's "Oriental." *Synchromy in Blue-Green* of 1918, in the present exhibition, and Joseph Stella's *Der Rosenkavalier* of 1913-14 (both in Whitney Museum, gift of Of). He also purchased Greco-Roman, Gothic, Oriental, and African sculptures.

It is somewhat difficult to trace the development of Of's painting style since he often did not date his works. Nonetheless, he was exposed early to advanced ideas about art, particularly color, through works by Matisse and the Fauves, and in Of's work an Impressionist palette is often supplemented by Fauvist colors.

References: Walter Pach, "Introducing the Paintings of George F. Of, 1876-1954," *Art News*, LV (October 1956), 36-38, 62-63.

opposite: *Woodland*. Oil on board. 7¼ x 11½. Lent by Ira Spanierman, New York.





Georgia O'Keeffe (1887-)

by Margaret Burke Clunie

One of the few stylistically independent artists of the avant-garde period, Georgia O'Keeffe was born near Sun Prairie, Wisconsin, on November 15, 1887. Interested in art from an early age, she studied at the Art Institute of Chicago from 1905 to 1906 under John Vanderpoel; from 1907 to 1908 she attended the Art Students League in New York, where her instructors included William M. Chase, who awarded her the Chase Still Life Scholarship. At this time she visited the Alfred Stieglitz "291" gallery to see the Rodin exhibit.

Disillusioned with her painting, she entered the commercial art field in Chicago. A summer course at the University of Virginia in 1912 taught by Alon Bement, a follower of Arthur Dow, renewed her interest in the fine arts. For the next several years she taught art at various schools and colleges in Virginia, Texas, and South Carolina, in addition to studying with Arthur Dow at Columbia University.

A turning point in O'Keeffe's career came in 1916 when her friend Anita Pollitzer showed Stieglitz several of her experimental watercolors and drawings. Without O'Keeffe's knowledge, Stieglitz exhibited these works at "291"; the couple first met when, hearing her works were on display, O'Keeffe hurried to New York to ask Stieglitz to take them down. Stieglitz had his way, and the exhibit remained on view.

Combining the ideas of Dow with her personal expressive imagery, O'Keeffe's works display an interest in abstraction as well as in emotion. Charcoals from this early period, such as *Drawing No. IV*, illustrate O'Keeffe's primary interest in abstract form, natural harmony, and rhythmic movement. In watercolors such as *Evening Star No. IV*, O'Keeffe for the first time adds the dimension of vivid, intense color to her expressive repertoire.

Although she continued teaching, O'Keeffe devoted more and more time to her painting. In 1917 Stieglitz granted O'Keeffe her first solo show at "291." The following year, with the help of Stieglitz, she resigned her teaching position and remained in New York to devote herself entirely to her art.

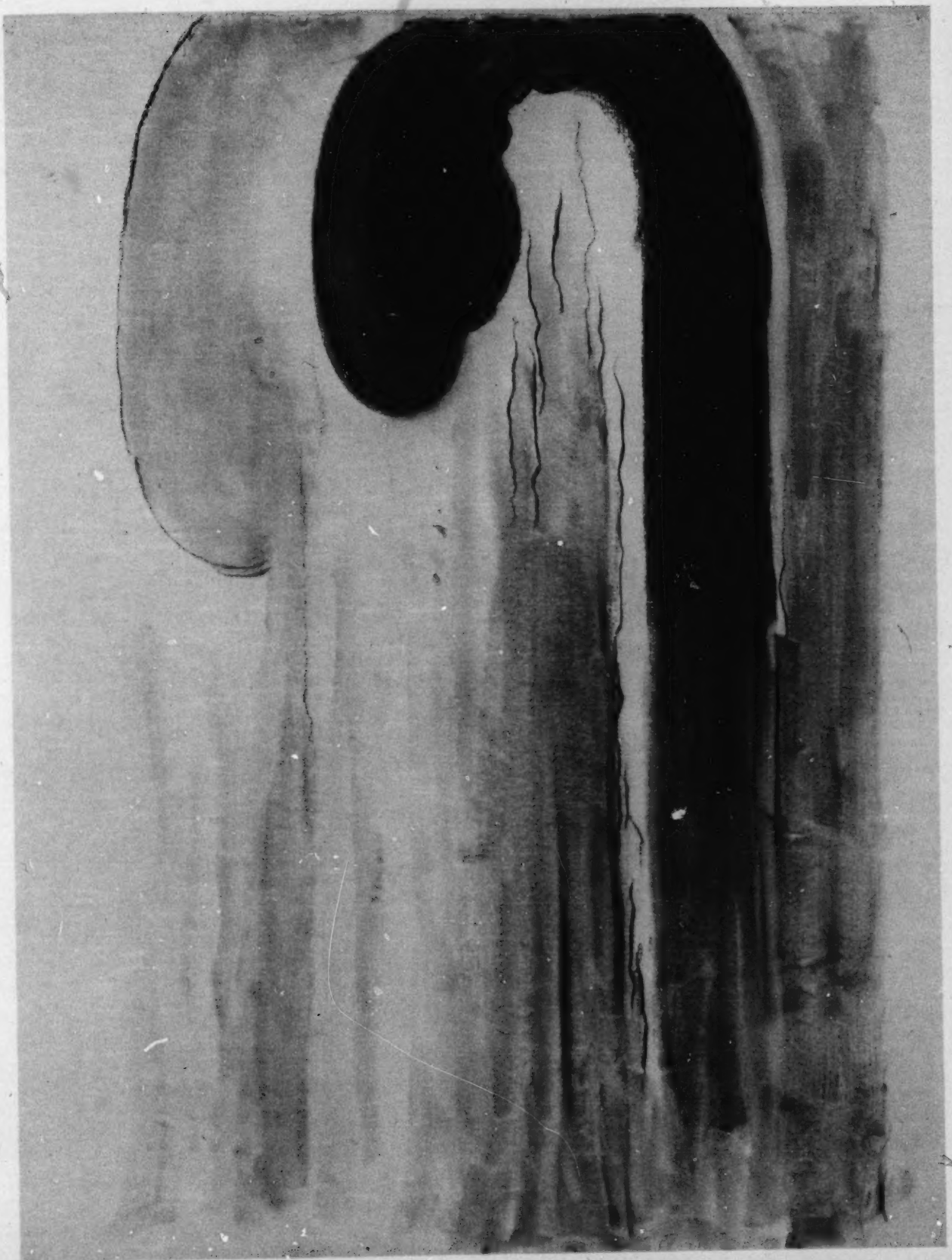
In paintings such as *Orange and Red Streak* (1919), O'Keeffe releases on a large scale the creative energy found in her earlier watercolors and charcoals. Here, the abstract forces of light and movement are exhibited in her expressive color and line. Abstract in title as well as in form, O'Keeffe's paintings of this date are mature, sophisticated statements of emotional qualities and sensations.

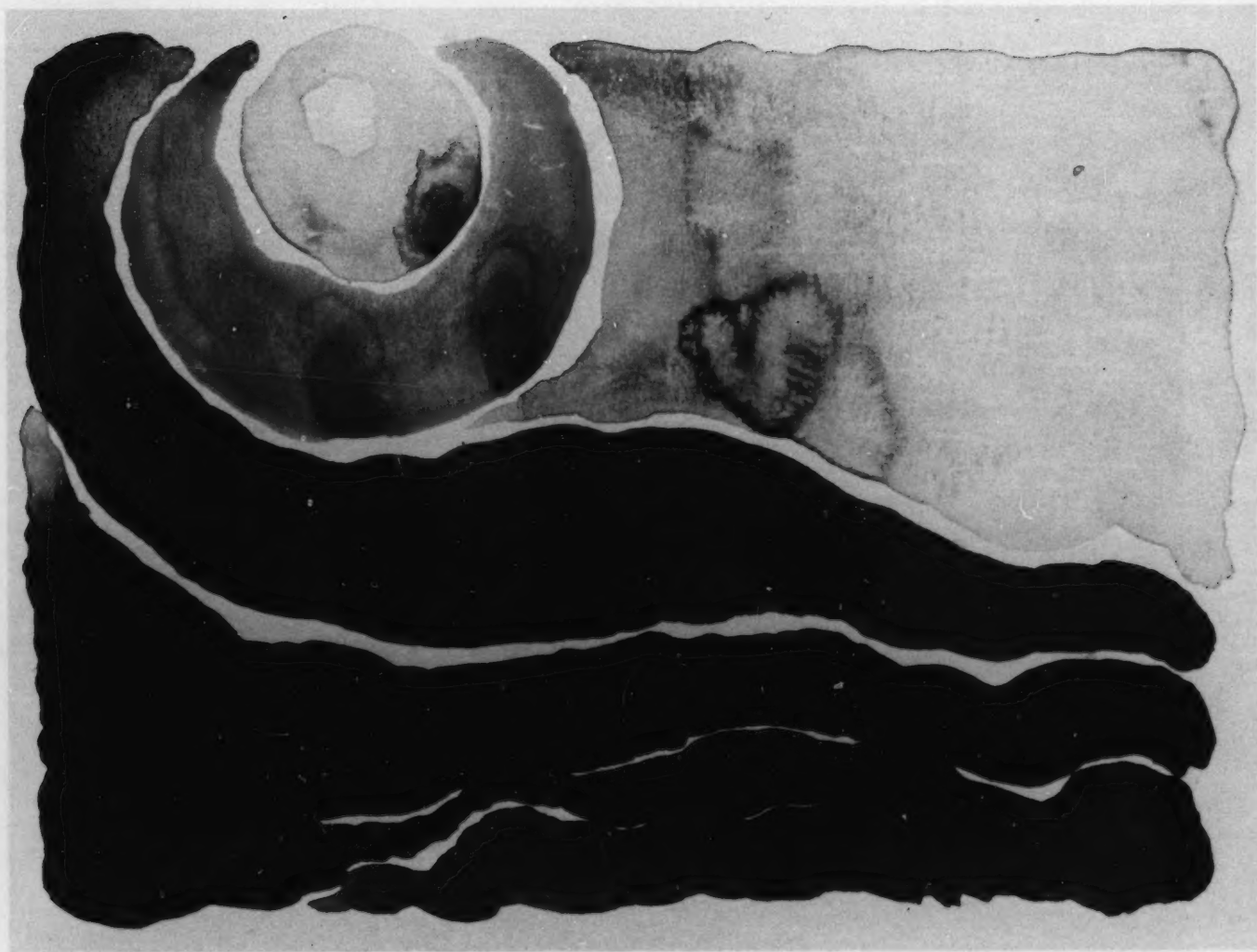
In the following years, O'Keeffe's paintings become more varied in their methods of expression. Some, such as *From the Lake No. 3* (1924), reveal her continued interest in naturalistic abstraction. Others, for example, *Birch and Pine Tree No. 1* (1925), display a more realistic tendency, combining recognizable images with her personal, emotional interpretation. Uniting her various approaches is O'Keeffe's insistence upon compositional integrity and the sensuous appeal of her expressive color, line, and form.

The independence and originality of O'Keeffe's painting, as well as major exhibitions of her work in 1923 and 1924 at the Anderson Galleries, established her as a leader in the avant-garde movement in New York.

References: Charles Eldridge III, "Georgia O'Keeffe—the Development of an American Modern," Ph.D. dissertation, University of Minnesota, 1971. Lloyd Goodrich and Doris Bry, *Georgia O'Keeffe* (exhibition catalogue), The Whitney Museum of American Art, New York, 1970. Mitchell Wilder, ed., *Georgia O'Keeffe, an Exhibition of the Work of the Artist from 1915 to 1966* (exhibition catalogue), Amon Carter Museum of Western Art, Fort Worth, Texas, 1966.

opposite: *Drawing No. 4*. 1915. Charcoal. 24% x 18%. Lent by Doris Bry, New York, for Georgia O'Keeffe.





above: *Evening Star No. IV*. 1917. Watercolor. 9 x 12. Lent by Doris Bry, New York, for Georgia O'Keeffe.

opposite: *Orange and Red Streak*. 1919. Oil. 27¼ x 23¼. Lent by Doris Bry, New York, for Georgia O'Keeffe.





above: *From The Lake No. 3*. 1924. Oil. 36 x 30. Lent by Doris Bry, New York, for Georgia O'Keeffe.

opposite: *Birch and Pine Tree No. 1*. 1925. Oil. 35 x 22. Lent by Doris Bry, New York, for Georgia O'Keeffe.





Walter Pach (1883-1958)

by William M. S. Rasmussen

As a writer and lecturer, as an organizer of the Armory Show and subsequent exhibitions, and as a painter, Walter Pach played a major role in conveying to America the message of European modernism. After graduating in 1903 from City College in his native New York, he spent much of the following decade in Paris. There he witnessed the evolution of major artistic developments. Through the guidance of Sarah and Michael Stein and through repeated exposure to the best examples of advanced art, Pach gradually developed an understanding and appreciation of modernism. In 1908 he utilized this knowledge to write the first article on Cézanne to appear in America, and he continued to write articles and books on art throughout his life. Pach's writings, still valuable today, convincingly explain modern art in relation to the historical continuity of great art and in terms of art's expressive reflection of the spirit of its time.

Pach had maintained contact with the Henri circle (he had been a student of Henri), but in the years immediately before the Armory Show he immersed himself in the Parisian art world. He associated with a number of important artists at the Saturday-night gatherings of both Stein families. This background allowed Pach to serve successfully as European coordinator for the Armory Show. In Paris in the summer of 1912, he guided Walt Kuhn and Arthur B. Davies on a remarkable ten-day search for advanced art to borrow for the Armory Show. On his own, he later selected and secured a number of works. Kuhn credited Pach with much of the Armory Show's success, and John Sloan often stated that Pach had been the real genius behind it. Returning to America, Pach continued his involvement with the show, heading the sales staff, writing pamphlets, and lecturing.

Pach knew very well that America was far from an understanding of modernism. Therefore, in the years immediately after the Armory Show, he participated in the planning of exhibitions for commercial galleries in New York. In 1914 Pach traveled to France and secured works for the

important modern shows at the Carroll and Montross galleries. He also helped to arrange exhibitions for the Bourgeois Gallery. In 1916 he collaborated with Marcel Duchamp, Walter Arensberg, and others to form the Society of Independent Artists and served as treasurer for fifteen years. Pach was among those who early sensed the need for an annual exhibition that would bring together modernist artists and the public.

As a lecturer, Pach's duties led him in 1922 to the University of Mexico. There he developed an interest in Pre-Columbian art. He also lectured in these years for Katherine Dreier's Société Anonyme, Inc.

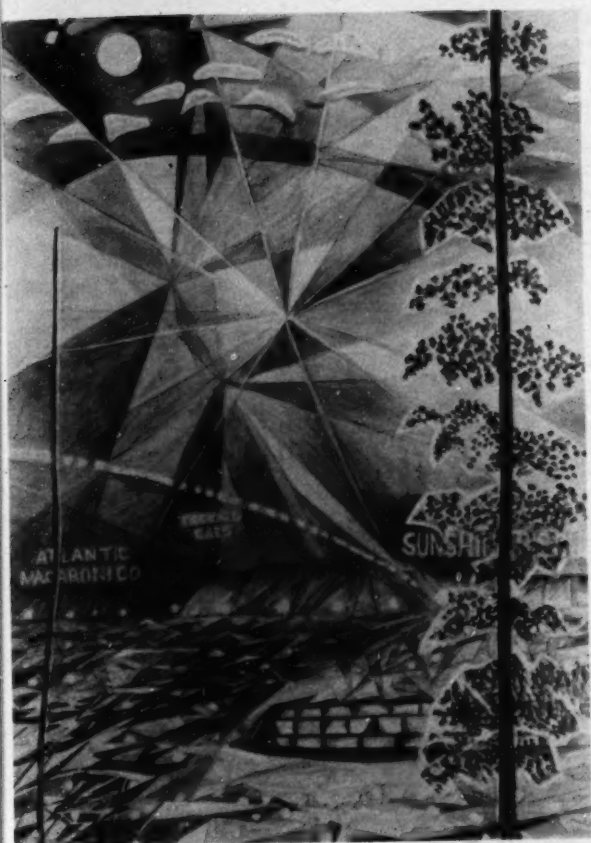
Pach himself exhibited work at the Independents exhibitions and at various gallery shows. Despite his other accomplishments, he saw himself first as a painter. In his dynamic rendering of *St. Patrick's at Night*, Pach adopted both the subject matter and language of Futurism, having been in Paris in 1912 when Futurist works won acclaim there. Pach's *Untitled Painting* seems related to Joseph Stella's later Futuristic efforts, and it may be significant that he provided encouragement to Stella.

For the remainder of his life, Pach continued to write, lecture, and paint. His books in the 1930s on Van Gogh and Ingres and his translation of Delacroix's *Journal* attest to a shift in his interests toward the foundations of modernism. Although in the 1930s he committed himself as writer and painter to an art of "natural appearances," he retained his devotion to European art.

References: Walter Pach, *Queer Thing, Painting*, New York and London, 1938.

opposite above: *Untitled*. c. 1914. Watercolor. 14 x 10. Lent by Mrs. Walter Pach (Nikifora N. Iliopoulos), New York.

opposite below: *St. Patrick's At Night*. 1916. Oil. 18 x 24. Lent by Mrs. Walter Pach (Nikifora N. Iliopoulos), New York.





Man Ray (1890-)

by Catherine Turrill

Man Ray is one of the few American artists to have made a significant contribution to international avant-garde art movements. So thoroughly attuned was he to the most advanced developments in art between 1915 and 1925 that he rapidly assumed a leading role in New York Dada and moved with equal ease into the Parisian Dadaist group abroad. He experimented constantly, exploring the possibilities of a variety of styles, techniques, and media and adapting each to the expression of his own ideas. He later said of this period that "the whole thing was a fever, a continual fever, a greediness for everything: literature, music, art, painting, poetry" (Schwarz, 87). The idea of creating continued to fascinate him throughout his career.

Man Ray was born Emmanuel Radenski in Philadelphia on August 27, 1890. In 1908 he moved to New York City, taking a job with an architectural drafting firm. Here he was introduced to many of the tools and techniques that he later applied in his own work. In the evenings and on weekends he attended classes at the National Academy of Design and the Art Students League. After 1912 he went to the life drawing classes at the Ferrer Center, working under Henri and Bellows. He was a regular visitor at Stieglitz's "291" and so was familiar with the more recent developments in modern art. It was not the American but the European avant-garde that interested him, however, and he found in the French works exhibited at the Armory Show an affirmation of his own artistic inclinations.

In 1913 Man Ray joined with several other artists and writers in forming a small community outside Ridgefield, New Jersey. He lived there until 1915, painting in the Cubist style that characterized his work after the Armory Show. In November 1915 Man Ray had his first one-man show at the Daniel Gallery. The sale of a large number of his paintings enabled him to return to live in New York, where he rented a studio and began devoting himself to his art.

The year of 1915 was also a turning point in Man Ray's career, for Marcel Duchamp arrived in New York that summer.

The two men soon became close friends, their association encouraging Ray's experimentation with different media and techniques. Between 1915 and 1921, when he moved to France, Ray's work developed rapidly. His Cubist paintings became increasingly abstract, and he also began to experiment with a variety of other media, including photography (photographs and "rayographs"), air brush painting ("aerographs"), collage and sculpture in mixed media.

Man Ray continued to exhibit regularly during this period. He had two more one-man shows at the Daniel Gallery (1916 and 1919) and was also represented in the Forum Exhibition of 1916 and in the 1917 and 1918 exhibitions of the Society of Independent Artists. He was a founding member of the Society and in 1920 also participated in the organization of the Société Anonyme, Inc.

In 1921, almost as a parting gesture to America, Ray and Duchamp edited and published the single issue of *New York Dada*. Soon after, Man Ray moved to Paris and, except for a ten year interlude in California (1940-51), has remained in France.

References: Carl Belz, "The Role of Man Ray in the Dada and Surrealist Movements," Ph.D. dissertation, Princeton University, 1963. Man Ray, *Self Portrait*, Boston, 1963. Man Ray (exhibition catalogue), Los Angeles County Museum of Art, 1966. Arturo Schwarz, *New York Dada: Duchamp, Man Ray, Picabia*, Munich, 1973.

opposite: *The Hill*. 1913. Oil. 20% x 24%. Lent by The Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington.





Katharine Nash Rhoades (1885-1965)

by H. Nichols B. Clark

Katharine Rhoades departed radically from the genteel environment in which she was brought up. She was graduated from The Brearley School, an established finishing school in her native New York City, in 1904. Subsequently, she took painting lessons from a Mrs. Charles Sprague-Smith, whom her father, Lyman Rhoades, knew socially (they were both members of the Barnard Club). What must have been a critical turning point in Miss Rhoades's life was her first trip to Paris, made sometime between 1908 and 1910. She went with her friends Marion Beckett and Malvina Hoffman, a sculptor. The three girls went without a chaperone, a boldly independent action for this time.

Both Katharine Rhoades and Marion Beckett received exposure to modernism during their European trip. Miss Rhoades augmented this experience in America as well, and by 1912 she had become acquainted with Alfred Stieglitz. She continued to pursue her interest in modern art on both sides of the Atlantic; in the spring of 1914 she exhibited paintings at the Exhibition of Modern Art at the National Arts Club, and she visited Steichen at Voulangis in July 1914 with Brancusi, De Zayas, Beckett, and Agnes Meyer. Steichen was befriended by Miss Rhoades and lived in her country house in Sharon, Connecticut, when he returned to America at the beginning of World War I.

Stieglitz exhibited the works of Miss Rhoades and Miss Beckett at "291," and, judging from the reviews, it was not the bewildering avant-garde art that one anticipated seeing on those walls, but rather straightforward portraits and landscapes done in a Fauvist idiom. It is unfortunate that one cannot fully evaluate Miss Rhoades's work of this period, for she destroyed nearly all of it, with the exception of the portraits. In a 1924 letter to Stieglitz, she looked back on her efforts of 1915 as amateurish, feeling she had not grasped the fundamentals of painting at that time (Rhoades to Stieglitz, April 25, 1924, Alfred Stieglitz Archive, Yale). Beside painting, she contributed poetry to *Camera Work* and *291* which showed the influence of

both Apollinaire and the Imagists.

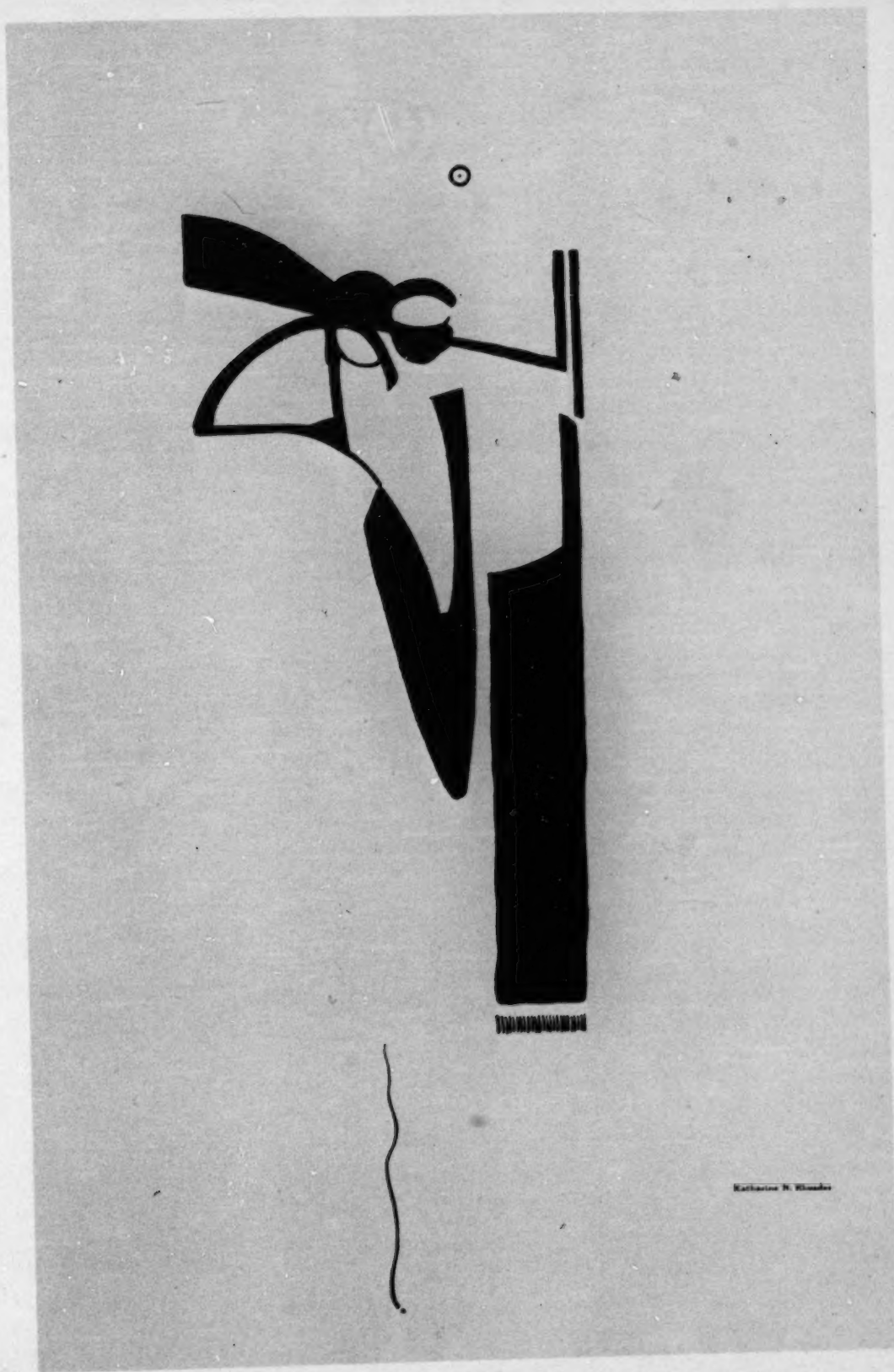
Another event that had a significant effect upon her life was her introduction in 1915 to Charles Freer whose superb collection of oriental art is now housed in the Freer Gallery, Washington, D.C. Subsequently, Miss Rhoades joined Freer as secretary and research associate and became involved with the opening of the Gallery. Her activities with the Gallery restricted the amount of time she could devote to painting. However, she did not abandon her art completely.

Katharine Rhoades's surviving works variously reflect an interest in Cézanne and a highly subjective approach that testifies to her spiritual union with the scenes that she recorded. Always concerned with the life of the spirit, in 1937 she founded, with two friends, a religious library which is now part of the Jessie Ball duPont Library at the University of the South at Sewanee.

The drawing she did for *291*, published in April 1915, shows Miss Rhoades's art at an exceptionally advanced state, reflecting her association with de Zayas and Picabia. The drawing is tantalizingly cryptic and may be related to the short article on the first page of the issue entitled "Motherhood a Crime." The article speaks about an unwed mother who took her life with a bullet because she could not bear the shame. With this in mind, one can interpret the drawing as a head of a rooster which separates the female egg at the top and the male spermatozoa at the bottom. If one views the drawing on the horizontal (with the "beak" portion facing down), the image assumes the form of a pistol. Thus, the statement may be interpreted as a strongly feminist one, attacking conventional social codes as the basis for a needless suicide.

References: Interviews with Mrs. Carol Rhoades Robinson, Mrs. Elizabeth Rhoades Reynolds, and Miss Carol Robinson, Sharon, Connecticut, October 26, 1974. Letter from Mrs. Elizabeth Rhoades Reynolds to William Innes Homer, July 28, 1973. Agnes Ernst Meyer, *Out of These Roots*, Boston, 1953.

opposite: *Untitled Drawing*. c. 1915. [Present location unknown; reproduced in *291*, no. 2, April 1915.] *291* lent by Mrs. Elizabeth Rhoades Reynolds, Sharon, Connecticut.



Katherine N. Hines



Hugo Robus (1885-1964)

by Paul D. Schweizer

Born in 1885 in Cleveland, Ohio, Hugo Robus attended the Cleveland School of Art from 1904 until 1908, enrolling immediately after graduation from high school. In 1910 he moved to New York where he attended the art school of the National Academy of Design. In 1912 Robus traveled to Paris and for one season studied modeling at the Académie de la Grande Chaumière under Antoine Bourdelle. Although he was primarily interested in painting during these years, he recalled that he turned to sculpture "as an aid to creating illusions with paint" (Robus, "The Sculptor as Self Critic," 95).

Little is known about Robus's activity during these years, except that he met Jacob Epstein, Marsden Hartley, and Gertrude Stein. Indeed, it may have been through the Steins that Robus came to understand that artists like Matisse and Picasso sometimes worked out their compositional problems in sculpture before attempting the same ideas in paint. In 1914 Robus traveled to southern France and Italy, a trip which may have been prompted by Bourdelle's departure for Italy the same year. By 1915 he was back in America where he established himself in Greenwich Village. He taught painting at the Myra Carr School and exhibited two paintings at the first exhibition of the Society of Independent Artists in 1917.

The paintings that Robus produced at this time are stylistically quite varied. During his European sojourn he appears to have painted primarily in an Impressionist style. Sometime after 1914, however, Robus abandoned this idiom and adopted the more radical manner of the Futurists, whose works he would have seen while he was in Italy. His *Backyards*, New York is a fine example of this phase of Robus's career as a painter. The large, angular forms flow around a central focus and impart to this work a quality of dynamism.

Around the beginning of the twenties Robus became dissatisfied with his painting and began to concentrate on sculpture. His proficiency in this medium developed quickly, and in 1922 he produced *The General* (Hirshhorn Museum, Washington, D.C.), one of his first major works. This piece does

not reflect in any way the influence of Bourdelle; instead, it suggests that Robus was interested in the Futurists—in this particular case, such works as Umberto Boccioni's *Unique Forms of Continuity in Space* (1913, Museum of Modern Art, N.Y.).

This work was followed the next year by another important piece, entitled *Walking Figure* (1923). In this sculpture Robus abandoned the forceful linear contour of *The General* and sought "rhythmic and expressive form . . . from endless viewpoints . . ." ("Robus, 'The Sculptor as Self Critic,' 95). Robus had moved beyond the Futurist modeling of *The General* and had developed the smooth sensuous surfaces that were typical of his sculpture for the remainder of his career. Moreover, the graceful distortions which Robus introduced into this work are an essential aspect of his sculpture. For as Robus has said, "to express movement as completely as possible, a fusion of muscle and action became vital. And since I have been interested not in what the eye records but in what our sensitivities feel, it was necessary to eliminate and exaggerate, for that result" (Robus, "The Sculptor as Self Critic," 96).

Although Robus continued to create sculpture during the twenties, it was only in 1933 at the Whitney Museum Annual that he began to exhibit his work regularly. Unfortunately, despite his consistent participation in these annual shows, his sculpture failed to generate widespread interest in the 1930s and early 1940s, and it was only in 1946 that Robus had his first one-man exhibition. Finally, in 1963, one year before his death, the Whitney Museum held a large retrospective exhibition of his work.

References: Hugo Robus (exhibition catalogue), Forum Gallery, New York, Jan. 18-Feb. 12, 1966. Hugo Robus, "The Sculptor as Self Critic," *Magazine of Art*, XXXVI (March 1943), 95-98. Lincoln Rothschild, *Hugo Robus*, New York, 1960.

opposite left: *Backyards*, New York. c. 1916. Oil. 34 x 26. Lent by the Forum Gallery, Inc., New York.

opposite right: *Walking Figure*. 1923. Bronze. 62 high. Lent by the Forum Gallery, Inc., New York.



Adelheid Roosevelt (1878-1962)

by Douglas Hyland

Very little is known about the avant-garde sculptor who exhibited under the name of Mrs. A. Roosevelt. The Modern Gallery, under the direction of Marius de Zayas, included her work in its exhibition of modern sculpture of March 11-April 22, 1916, together with examples by Alice Morgan Wright, Adolf Wolff, Modigliani, and Brancusi. De Zayas and his fellow editors of *291*—Picabia, Haviland, and Agnes Meyer—reproduced her abstract *Tennis Player-Serving* in the February 1916 issue of the periodical, a testimony to their appreciation of this remarkably advanced work. Before the research for this exhibition, photographic reproductions of this sculpture have been the only clue to the creative development of Mrs. Roosevelt.

Correspondence with various members of the Roosevelt family and with descendants of the sculptor has revealed that Mrs. A. Roosevelt was born Adelheid Lange in 1878 in Saint Louis, Missouri, the youngest of sixteen children. Her mother may have been French, a possible reason for Adelheid attending French schools and spending much of her life in Paris. It has also been said that she was the first woman to receive a degree in architecture from the Zurich Polytechnic Institute.

Mrs. Roosevelt, who preferred the name Heidi to Adelheid, may have met her husband André while in Paris, for his father Cornelius had married a French woman and lived in that city most of his life. Like his father's first cousin, Theodore Roosevelt, André was a noted adventurer; he was a pioneer of aviation, film director, and mountain climber. After André and Heidi were married, they lived in Paris and New York and were involved with current artistic and intellectual trends on both sides of the Atlantic. Mrs. Roosevelt was a lifelong friend of Alexander Calder and many other sculptors and artists of the period.

Mrs. Roosevelt's *Tennis Player-Serving* is a remarkable piece for its time. No other American sculptors, with the possible exceptions of Max Weber and Alice Morgan Wright, were

producing such advanced work. The artist has reduced the human form to a series of radically simplified parts, based on a sculptural vocabulary derived from an understanding of Synthetic Cubism. Completely removed from the tradition of modeling, the sculptor has achieved an almost architectural realization of spatial relationships.

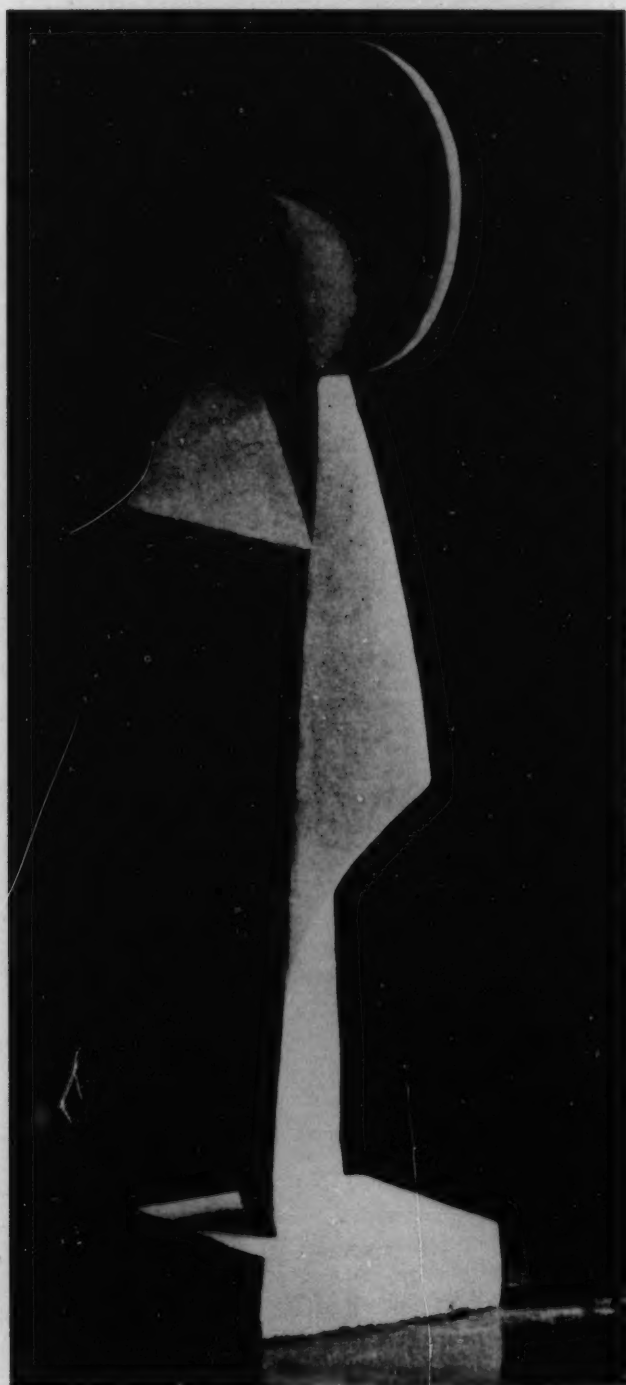
Tennis Player-Serving is also close in feeling to the work of the Rumanian sculptor Brancusi who exhibited in 1916 at the Modern Gallery. Active in Paris and known to many intimates of the Stieglitz and de Zayas circles, Brancusi undoubtedly exerted some influence on Mrs. Roosevelt. Brancusi's sculpture *Adam and Eve*, 1917 and 1921, displays the same combination of delicate elongation and contrasting geometric shapes. Like much of Brancusi's work, Mrs. Roosevelt's *Tennis Player-Serving* is charged with a sense of implied movement, and this aspect of the sculpture would also link it to the works of the Italian Futurists.

In 1917, Mrs. Roosevelt exhibited *Tennis Player-Serving* in the first show of the Society of Independent Artists, and it was reproduced in W. H. Nelson's article on the exhibition in the June 1917 issue of *International Studio*. By 1918, Mrs. A. Roosevelt's name no longer appeared on the SIA membership list, but in the catalogue supplement of that year it is indicated that she exhibited two works, *Night* and *Head*.

After the First World War, the Roosevelts were separated, and she moved to Thompson, Connecticut, a small town near the Rhode Island border. She lived there in seclusion but continued to sculpt and practice architecture. Her last sculptures were executed in the 1940s, but in later life she took up painting. Mrs. Roosevelt died in 1962 at the age of eighty-four.

References: Correspondence and interviews with the artist's family.

opposite: *Tennis Player-Serving*. 1915? [Photograph of unlocated sculpture; reproduced in *291*, no. 12, February 1916.]





Morgan Russell (1886-1953)

by Patrick L. Stewart, Jr.

Morgan Russell was born on January 25, 1886, in New York City. His father, Charles J. Russell, was an architect about whom very little is known. Russell studied architecture while young and from 1906 until 1909 studied sculpture with James Earle Fraser at the Pennsylvania Academy of the Fine Arts. In 1908 he began to enjoy the patronage of Gertrude Vanderbilt Whitney and received a small monthly allowance from her until 1915. In 1908 he also began studying painting with Robert Henri, who was to become one of his closest friends. Sculpture, however, remained his major idiom when he moved to Paris in 1909 and fell under the influence of Rodin and Matisse. Yet, by 1911 he had given up his traditional sculptural style for a new, coloristically vibrant Fauve idiom in painting. It was in this year that he met Stanton Macdonald-Wright.

It is evident that color played a central role in Russell's aesthetics from the beginning. When Macdonald-Wright joined him, Russell was studying with a little-known Canadian theorist, Ernest Tudor-Hart, and the two young Americans absorbed the myriad theories of color and music that were so prevalent in writings from 1910 to 1912 as well as the earlier theories on optics of Chevreul and Rood. Russell gave particular attention to theoretical elements of pure color and had formulated the first concepts of Synchronism by 1911, when he began wrestling with the idea of color assuming actual form in abstract works. His *Synchromy en Vert* of this time, now destroyed, pointed the way to the paintings of his later Synchronist period.

Russell joined with Macdonald-Wright to exhibit their work in June 1913 at the Neuekunstsalon in Munich and from October 27 to November 28 at the Galerie Bernheim-Jeune in Paris, which had introduced the Futurists to that city the preceding year. Russell seemed to be the more active theorist of the two and the stridency of his rhetoric embroiled him in an inner battle of aesthetics from which he never completely extricated himself. When Russell exhibited with Macdonald-Wright for the last time as formal Synchronists at New York's

Carroll Galleries in 1914, their influence had already begun to be felt upon the American avant-garde.

By the time Russell exhibited *Synchromie Cosmique* (1913-15) at the Forum Exhibition in 1916, his art showed several distinctive characteristics. In principle, he still believed in the importance of color and its "orchestration" in the logical development of form, but stylistically his art moved through many moods. He always painted strong planar forms with built-up pigments which gave his work tactile character; indeed, his early abstractions had been first modeled in clay. *Synchromie Cosmique* shows the partial debt his art owed to Delaunay, the "colors equilibrating about a generative color" that he spoke of in his statement for the exhibition in Paris three years earlier. In his Forum show essay, the painter said it had "a spiralistic plunge into space" while it retained its "color rhythms." Russell's *Synchromy* of 1914-15 shows the other, more prevalent, tendency, that of "architectural" forms, hard-edged and vibrant, yet still possessing the same rhythmical qualities as his more Expressionistic works.

After 1918 Russell slipped out of the mainstream of modernist painting. He isolated himself in 1920 at Aigremont, France, and produced variations on his earlier Synchronist themes. He developed the "Eidos" group, whose style is forecast in his *Baroque Synchromy* of 1920, where representational elements or signs are being reintroduced into his work. By 1923, when he showed sixty works at the Galerie la Licorne in Paris, only five were truly Synchronist in inspiration, while the rest reflected his rapid transition back to representational and traditional art forms and foreshadowed his eventual religious conversion to Catholicism, which dominated his art until his death in 1953.

References: William C. Agee, *Synchromism and Color Principles in American Painting* (exhibition catalogue), M. Knoedler & Co., New York, October 12-November 6, 1965. Holger Cahill, *An Exhibition in Memoriam: Morgan Russell (1886-1953)* (exhibition catalogue), Rose Fried Gallery, New York, October 26-November 30, 1953. Barbara Evans-Decker, "Morgan Russell: A Re-evaluation," Master's thesis, State University of New York, Binghamton, 1973.

opposite: *Synchromie Cosmique*. 1913-15. Oil. 16½ x 13¼. Lent by Munson-Williams-Proctor Institute, Utica, New York.





H. Lyman Sayen (1875-1918)

by Susan E. Strickler

Until the exhibition at the National Collection of Fine Arts in 1970, the work of Henry Lyman Sayen remained virtually unknown. Yet Sayen was a modernist both as an artist and as a scientist. Before the turn of the century, he had received recognition and numerous citations for his work in radiography, and his interest in science continued throughout his career. As a modern painter, Sayen frequented Gertrude Stein's regular Saturday evening gatherings, where he met writers, critics, collectors, and artists of such renown as Picasso and Matisse. Probably Leo Stein, who collected Matisse's work more avidly than his sister Gertrude, encouraged Sayen to join Matisse's painting class in 1908. This was a crucial year, marking the change from Sayen's competent academic handling of the human figure, which he had learned from Charles Grafly and Thomas Anshutz at the Pennsylvania Academy of the Fine Arts, to his Fauvist style. His work was so well received at the Salon d'Automne of 1909, 1910, and 1911 that he was invited to become a member of the Salon in 1912. This meant that his work was accepted without passing the inspection of a jury.

Upon his return in 1914 to Philadelphia at the outbreak of World War I, Sayen promoted modernism in the company of Morton Schamberg, Charles Demuth, and Charles Sheeler, who were Sayen's contacts with Alfred Stieglitz and New York modernism. Together, Schamberg and Sayen organized and exhibited in "Philadelphia's First Exhibit of Advanced Modern Art" at the McClees Galleries in 1916. Clearly, Sayen saw himself in the vanguard of American modernism. After 1914, when he had his first one-man show at the Philadelphia Sketch Club, Sayen participated in several Philadelphia shows.

Scheherazade (1915) is representative of Sayen's Fauvist style. As the title suggests, the artist may also have been inspired by the bright, rhythmic stage designs which Leon Bakst created for the Diaghilev Ballet. Sayen may well have seen the Ballet perform in Paris in 1909 (Breeskin, Sayen, 25). Using a brilliant Fauvist palette of red, blue, and yellow, combined with the

generalization of form and curves sweeping diagonally across the landscape, Sayen created a decorative composition full of movement.

Only once did Sayen exhibit in New York. *The Thunderstorm*, the study for which is included in this exhibition, was Sayen's entry into the Society of Independent Artists' second annual exhibition in 1918. It marked his embarkation on a new style which might be considered an American version of Cubo-Futurism. Although he painted in the same Fauvist palette with an addition of black, his early use of collage may have been inspired by Picasso or Braque. The strong dynamism of the broad, black bands which focus on the fluid arabesques of the dancers echoes Futurist formal devices. Amidst the optimism of the composition, the thunderstorm is suggested by the arc and waving lines over the head of the figure at the left.

Unfortunately, Sayen was never able to develop his new personal style further. His work was cut short by his sudden death in Philadelphia only two days after he had seen *The Thunderstorm* on exhibition in New York.

References: Adelyn Breeskin, *H. Lyman Sayen* (exhibition catalogue), National Collection of Fine Arts, Smithsonian Institution, Washington, D.C., September 25-November 1, 1970.

opposite above: *Scheherazade*. 1915. Oil. 25 x 30. Lent by the National Collection of Fine Arts, Smithsonian Institution, Washington.

opposite below: *The Thunderstorm*. c. 1916. Collage, tempera, and pencil on cardboard 22 x 27". Lent by the National Collection of Fine Arts, Smithsonian Institution, Washington.





Morton L. Schamberg (1881-1918)

by Wilford Scott

Morton Schamberg was a pioneering innovator who, had he lived long enough to secure his reputation among his contemporaries, might have exerted a profound influence upon the development of the avant-garde in America.

Schamberg was born in Philadelphia on October 15, 1881. Following his graduation from Central High School, he was accepted by the University of Pennsylvania, where, in 1899, he enrolled in the School of Fine Arts. Four years later he graduated with a Bachelor of Architecture degree.

Sometime during his stay at the University Schamberg must have determined that his future lay not in architecture but in painting and drawing. That an interest in such matters was growing stronger in the young man is confirmed by the fact that, in the summer of 1902, Schamberg joined William M. Chase's class on its visit to Holland. The summer of 1903 found the young artist with the Chase class in England.

These journeys evidently opened the doors to a new world for Schamberg. He was so deeply affected by what he saw that in the fall of 1903 he enrolled in the Pennsylvania Academy of the Fine Arts. He remained there until 1906, learning much from Chase and making the acquaintance of men who would be his closest friends in the coming years, notable among them Charles Sheeler and Walter Pach. Schamberg visited Europe for a third time, in the company of these three men, when the Chase class visited Spain in 1905.

Although Schamberg graduated from the Academy in 1906, he needed additional time for artistic growth and study. This second, "transitional" phase of Schamberg's development was inaugurated by a year abroad, spent mainly in Paris. The young artist now began to investigate a wider variety of artistic styles than Chase had presented in his class. When he returned to America, Schamberg established himself in a Philadelphia studio which he shared with Charles Sheeler. There they worked diligently, although without great success, until 1908 when Schamberg left for another visit to Paris.

This journey would prove to be a decisive turning point in Morton Schamberg's artistic career. When Sheeler joined him,

the two spent January and part of February 1909 in Paris, studying the work of Cézanne, Matisse, Picasso and Braque. It is reasonable to assume that Schamberg led the way, for he had been on his own in the city before this and he remained after Sheeler's departure. The aesthetic experiences of this period would eventually result in major stylistic changes for each artist.

Back in Philadelphia in 1910, Schamberg took a studio of his own, although he continued his association with Sheeler on working weekends in Doylestown, Pennsylvania. His art began to evolve more rapidly now and was noticed by others. His first one-man show took place at the McClees Gallery, Philadelphia, in 1910, and in 1913 he exhibited five paintings in the Armory Show. The works reveal a series of rapid transitions through various interests and styles. From 1911 until 1912 Schamberg had been occupied with color, and the paintings show the influence of the Fauves combined with lingering characteristics of Chase's style.

In 1913, however, Schamberg began to emerge as an innovative leader among the avant-garde artists of this country; *Geometrical Patterns* (1914) reveals the extent of his remarkable originality in this period. Schamberg digested the structural rationale of Cubism and integrated strong reds and greens in a work which is close to that of the Synchronists, but there is no conclusive evidence of his contacts with the members of that group.

In 1916, possibly influenced by Duchamp and Picabia, whom he had met at the Arensberg apartment, Schamberg emerged as a precursor of Precisionism. His *Mechanical Abstraction* focuses upon the machine as pure design, without the mechanomorphic associations of the Dadaists, and predates Sheeler's more famous works of this type by almost five years. Schamberg's *God* (c. 1916) stands as one of the purest examples of Dada assemblage produced by the American avant-garde.

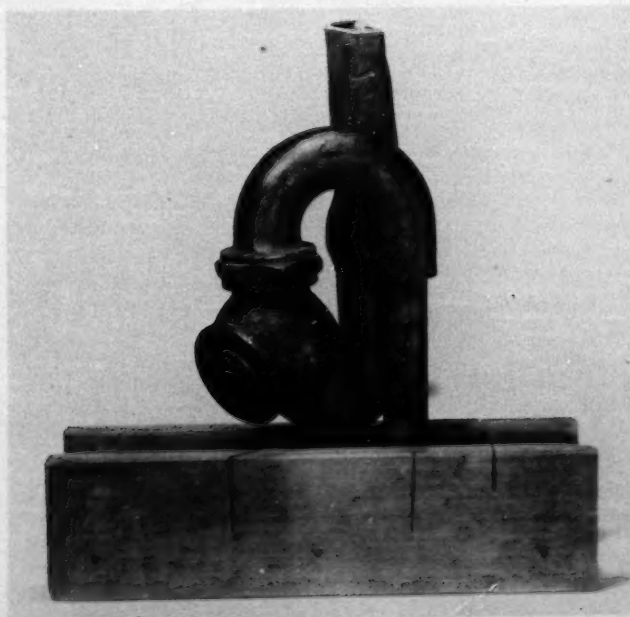
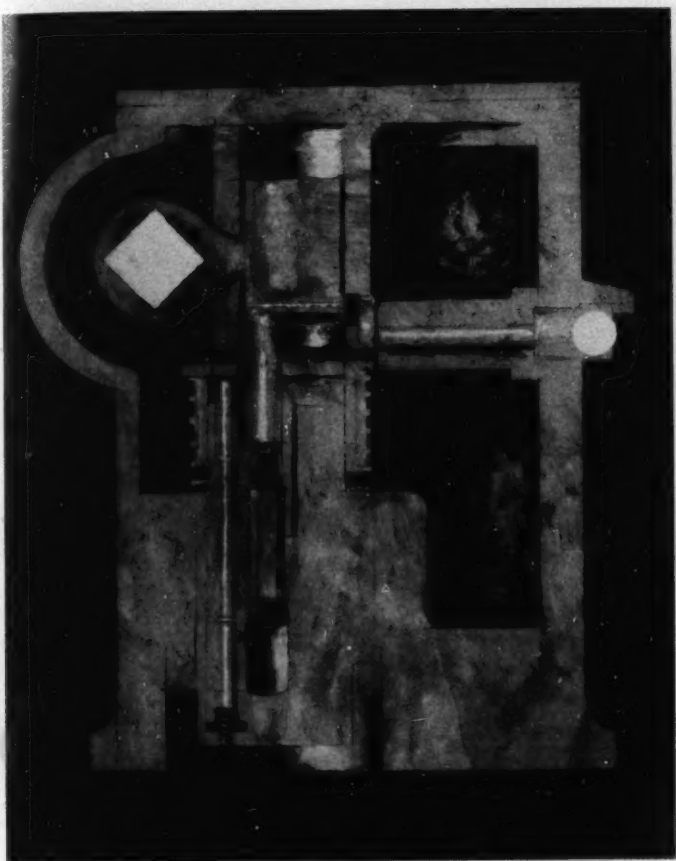
Unfortunately, the promise of these works remained unfulfilled. Schamberg died suddenly in a flu epidemic on October 13, 1918.

References: Douglas MacAgy, "5 Rediscovered from the Lost Generation," *Art News*, LIX (Summer 1960), 38-41. Ben Wolf, *Morton Livingston Schamberg*, Philadelphia, 1963. Ben Wolf, "Morton Livingston Schamberg," *Art In America*, LII (February 1964), 76-86.

opposite right above: *Geometrical Patterns*. 1914. Oil. 28 x 16. Lent by Dr. and Mrs. Ira Leo Schamberg, Elkins Park, Pennsylvania.

opposite left: *Mechanical Abstraction*. 1916. Oil on panel. 19½ x 15½. Lent by Mrs. Jean L. Whitehill, New York.

opposite right below: *God*. c. 1916. Assemblage of plumbing pipes on mitre box. 10½ high. Lent by the Philadelphia Museum of Art, The Louise and Walter Arensberg Collection.





Charles Sheeler (1883-1965)

by Wilford Scott

Charles Sheeler cannot truthfully be said to have been a leader in the development of the American avant-garde until late in the period surveyed by this exhibition. However, when he developed his unique style in the late teens, it was soon recognized as the product of a truly "American" vision which, more than that of any other artist, wedded native traditions to the structural characteristics of European modernism. The purity and eloquence of this vision would ultimately be recognized as proof that American artists could be "modern" while sustaining an interest in traditional values.

Sheeler, always a methodical and painstaking craftsman, evolved his style slowly, drawing upon a wide variety of experiences. Born in Philadelphia on July 16, 1883, he began his training in that city at the School of Industrial Art in 1900. After completing the general course, he moved on to the Pennsylvania Academy of the Fine Arts in 1903. There he came under the influence of William M. Chase, whose dashing technique greatly impressed him. Chase also introduced Sheeler to Europe during his summer classes. They visited London and Holland in 1904 and Spain in 1905. In 1906 Sheeler graduated from the Academy, a competent professional painter who faithfully adhered to the style of his teacher.

Then, in December of 1908, Sheeler made an important journey. With his parents he traveled to Italy where he joined Morton Schamberg, with whom he had been sharing a studio in Philadelphia since graduating from the Academy. During their travels Sheeler was especially attracted to the architectonic order he saw in the paintings of Giotto, Masaccio, and Piero della Francesca. In Paris in January and early February 1909, Schamberg introduced Sheeler to the work of Cézanne, Braque, Matisse, and other modernists. In these artists, as in the masters of the Renaissance, Sheeler sensed an insistence upon the articulation of an underlying structural framework.

When Sheeler returned to Philadelphia, he slowly became convinced of the significance of the French modernists he had seen in Paris. Gradually, he drew away from the Chase manner,

first experimenting with Fauvism and then rejecting its emotionality, which was unsuited to his temperament. Two important events led him closer to what he was seeking. In 1912 Sheeler took up photography to supplement his income. The clarity and objectivity of this medium as Sheeler used it furthered his interest in structural order. This interest was also confirmed by his experience of the Armory Show. Sheeler, at the invitation of Arthur B. Davies, exhibited six paintings, but the show had a greater effect upon him than his works had on the public.

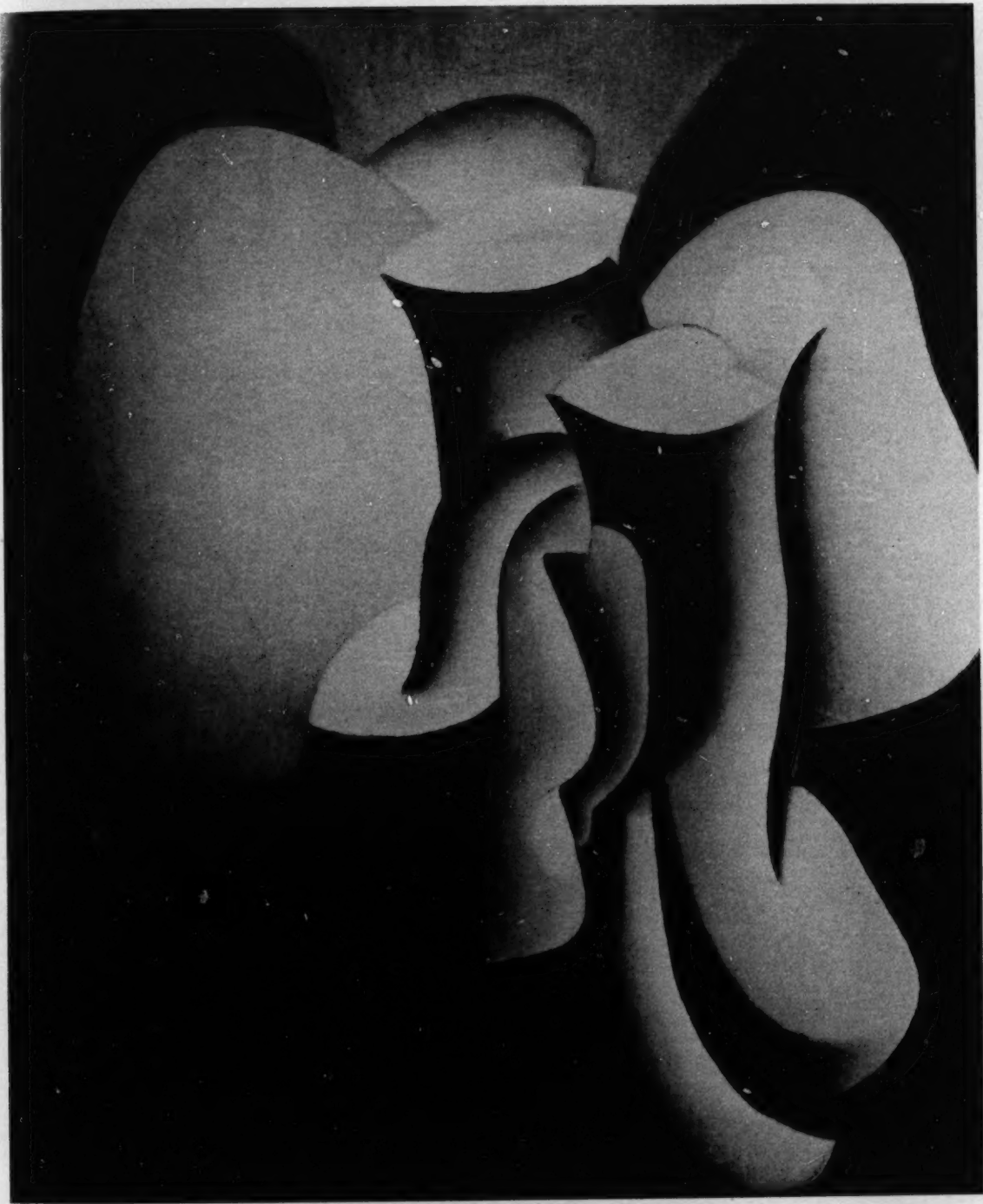
The works of Picasso and Braque in the Armory Show caused Sheeler to enter a period strongly influenced by Analytical Cubism. His *Landscape* of 1915 follows the Cubist practice of simplifying masses and flattening space, restructuring reality to reveal its basic structure. As his style became more avant-garde, his friendships and loyalties changed. Sheeler went to New York frequently, and by 1917 he was a visitor at the Arensberg apartment where he met Duchamp and Picabia. By this date he was also close to the caricaturist and dealer Marius de Zayas.

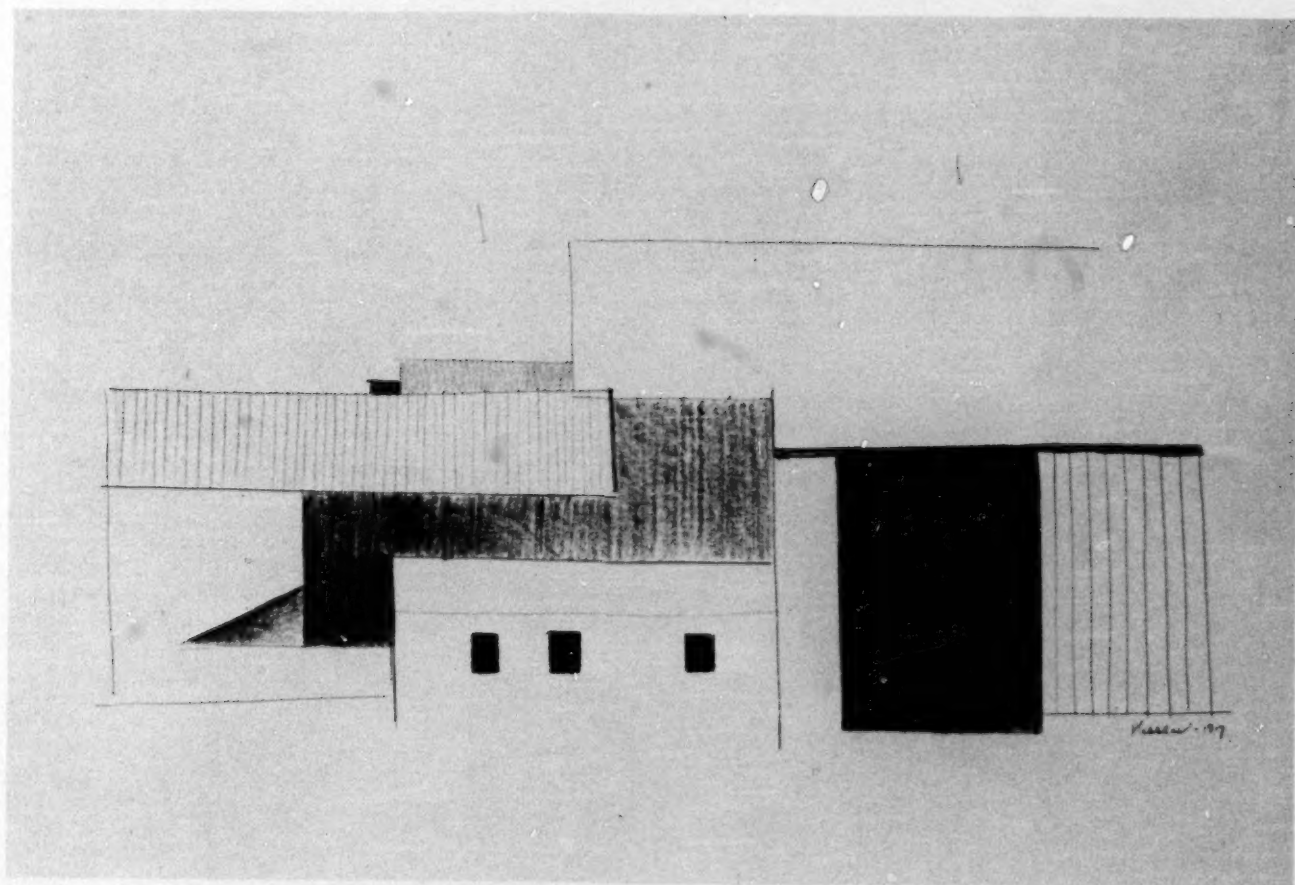
Stylistically, too, this was an important year for Sheeler. In 1917, he produced a Cubist painting entitled *Flower Forms* in which the abstract shapes hinted at objects from the real world. However, this was to be his most abstract work. *Barn Abstraction* of the same year reveals the germ of his mature, personal manner. In it Sheeler combined structural organization, frontality, refinement of outline, arbitrary texture, and isolation of the object from its natural setting with an "American" subject. This style became the basis of the Precisionism of his later works, such as *Church Street El* (1920).

In 1919, after Schamberg's death, Sheeler moved to New York and continued to work in or near the city for the rest of his life. He died on May 7, 1965.

References: Charles Sheeler: *The Works on Paper*, (exhibition catalogue), text by John P. Driscoll, The Pennsylvania State University, Museum of Art, University Park, February 10-March 24, 1974. Charles Sheeler, (exhibition catalogue), text by Martin Friedman, et al., National Collection of Fine Arts, Washington, D.C., October 10-November 24, 1968. *The Quest of Charles Sheeler* (exhibition catalogue), text by Lillian Dochterman, The University of Iowa, Iowa City, March 17-April 14, 1963.

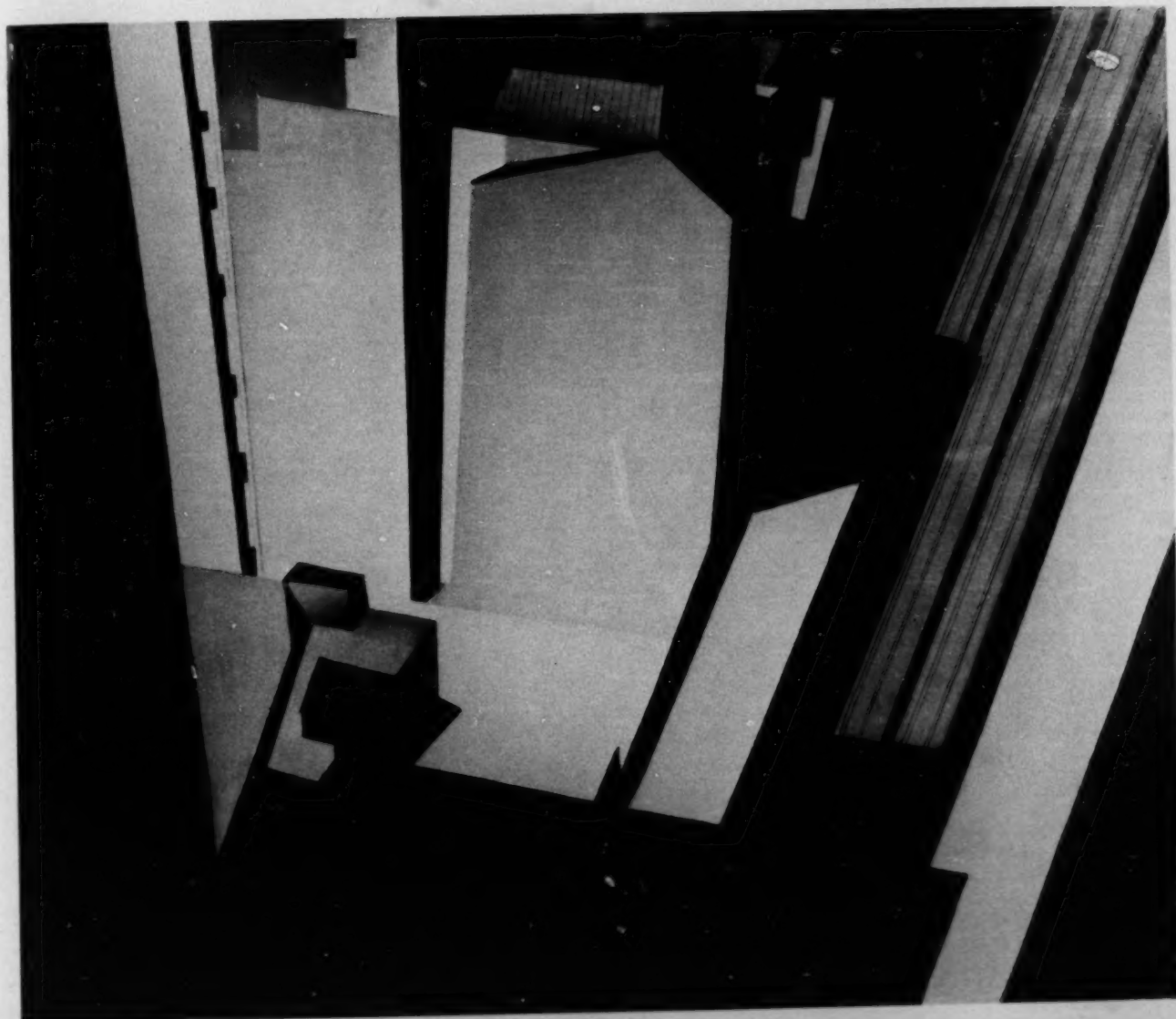
opposite: *Flower Forms*. 1917. Oil. 23 3/4 x 19 1/4. Lent by Mrs. Earle Horter, Philadelphia.





above: *Barn Abstraction*. 1917. Conté crayon. 14½ x 19½. Lent by The Philadelphia Museum of Art, The Louise and Walter Arensberg Collection.

opposite: *Church Street El.* 1920. Oil. 16½ x 19½. Lent by Mrs. Earle Horter, Philadelphia.





Joseph Stella (1877-1946)

by Melvin P. Lader

Joseph Stella, a familiar figure at many New York galleries, artists' groups, and other organizations, was for several years an active member of the American avant-garde. He exhibited at the Armory Show in 1913, was a frequent visitor at Stieglitz's "291," attended the gatherings at the Arensbergs' apartment, and became a charter member of the Société Anonyme when it was formed in 1920. Susceptible to diverse currents and crosscurrents in modern art, he was able to absorb these and to develop his own advanced style of painting.

Stella was born June 13, 1877, at Muro Lucano, Italy, and immigrated to America in 1896. At first studying medicine and pharmacology, he left these disciplines in 1897 to enter the Art Students League, and, in the following year, he enrolled at the New York School of Art where his teacher was William Merritt Chase. He began his art career as an illustrator for the popular periodicals *The Outlook* and *The Survey*. Immigrants, urban street scenes, coal miners, and other related subjects constituted the bulk of his oeuvre at that time and were indicative of his early interest in American themes, particularly the industrial landscape.

His first avant-garde canvases undoubtedly resulted from his European travels of 1909-12, when he visited his homeland and then proceeded to Paris, where he met Matisse and Picasso. More importantly, the Futurists were then holding their first exhibition in Paris at the Galerie Bernheim-Jeune in February of 1912. Here, Stella saw the works of his fellow countrymen Carlo Carra, Umberto Boccioni, and Gino Severini. Shortly after his return to the United States, Stella began his own Futurist work, *Battle of Lights, Coney Island* (1913), a version of which appears in the present exhibition. When the painting was first shown at the Montross Gallery in 1914, it drew negative reviews, but Stella's fame nevertheless grew rapidly in culturally sophisticated circles.

In 1916, Stella began combining the dynamic lines of Futurism with Cubist abstraction. For subject matter, he looked to the New York environment for images to symbolize the

emerging new American technological civilization. The bridge, with its metallic structure, seems to have become one such symbol for Stella, and he repeated it frequently throughout his life. He also depicted skyscrapers, factories, gas tanks, and telegraph poles such as that seen in *Telegraph Pole* (c. 1920).

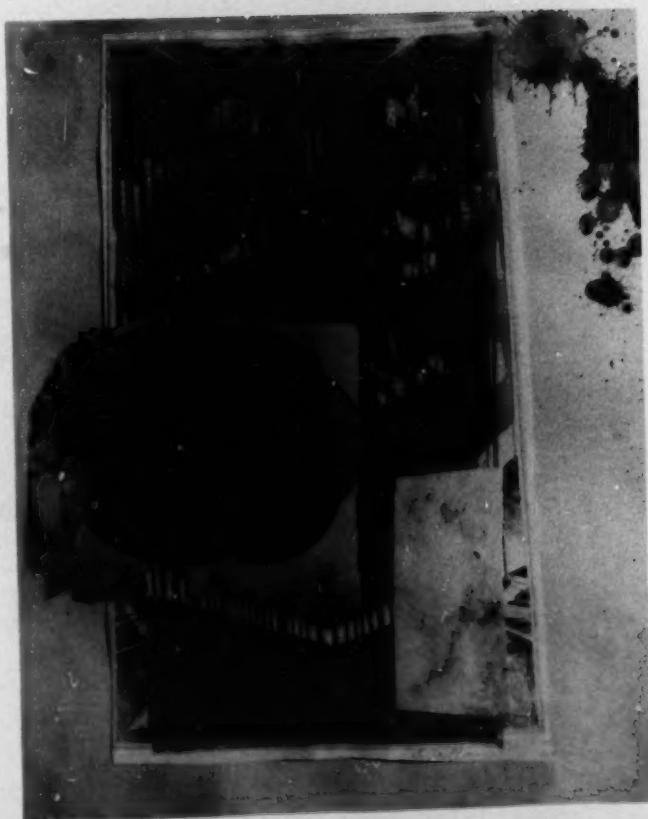
Stella's involvement with the Arensberg group and his membership in the Société Anonyme, both sponsors of Dada activities, is reflected in his advanced use of collage. Probably begun in the early 1920s, these works are composed of discarded pieces of paper, cardboard, leaves, and other objects, which he often accented with color or combined with small sketches. His thoughtful concern with formal order, however, is contrary to the Dada spirit.

From the 1920s until his death in New York on November 5, 1946, Stella continued painting, dividing his time between Europe and America, with brief visits to North Africa and Barbados as well. His art during this period was basically representational, relating to nineteenth-century Symbolism and contemporary Surrealism.

References: John I. H. Baur, *Joseph Stella*, New York, 1971. Irma B. Jaffe, *Joseph Stella*, Cambridge, Massachusetts, 1970. Irma B. Jaffe, "Joseph Stella and Hart Crane: The Brooklyn Bridge," *American Art Journal*, 1 (Fall 1969), 98-107. Joseph Stella, "Discovery of America: Autobiographical Notes," *Art News*, LIX (November 1960), 41-43, 64-67.

opposite above: *Battle of Lights, Coney Island*. c. 1914-18. Oil. 39 x 29½. Lent by University of Nebraska—Lincoln Art Galleries, F.M. Hall Collection.

opposite below: *Macchina Naturale No. 4*. c. 1923. Collage. 11½ x 9¼. Lent by Andrew Crispo Gallery, New York.





John Storrs (1887-1956)

by Susan E. Strickler

Despite a predominantly academic training, John Storrs developed Cubist and non-representational styles which rank him as an important American modernist. After a year of extensive travel in Europe, he began his first serious study in 1908 at the Art Institute in Chicago under Charles J. Mulligan, Caroline D. Wade, and, most notably, Lorado Taft. Two years later, Storrs entered the Pennsylvania Academy of the Fine Arts under the tutelage of Charles Grafly. Before leaving for Paris in 1911, Storrs studied briefly in Boston at the Museum of Fine Arts.

Storrs continued his academic study in Paris under the American Paul Bartlett and at the Académie Julian and the Ecole des Beaux Arts. Not until he entered the atelier of Auguste Rodin in 1912-1913 was Storrs encouraged to seek his own style. However, some of his early works of this period suggest that Storrs was influenced by Rodin's expressive poses and by Maillol's massive figures.

About 1914, Storrs began to turn to a stylized mode which anticipates Art Deco. This style, which emphasized the repetition of line and form, he used primarily in civic sculptures, such as *Winged Horse* (1917), a design for a monument to Walt Whitman.

Although several Europeans and the American Max Weber had produced abstract sculptures before 1917, Storrs was one of the earliest to create a large oeuvre of non-representational pieces.

Panel with Black Marble Inlay (1917-1919) was one of Storrs's first abstract sculptures. The use of two kinds of stone suggests that Storrs knew Umberto Boccioni's "Technical Manifesto of Futurist Sculpture" (1912) which advocated non-representational sculpture and the incorporation of several materials in one piece. Working in a variety of stones and later combining different metals, Storrs was innovative in his use of polychrome to suggest texture.

Concurrently with his non-representational style, Storrs developed a Cubist vocabulary. *Le Sergent de Ville* (1923;

Corcoran Gallery of Art) shows a Cubism which is distinctly American because of its reliance on realism in comparison to the works of Zadkine, Archipenko, or Lipchitz, whose work he undoubtedly knew. Characteristically, Storrs applied the Cubist idiom primarily to the human figure.

Like many modernists of the period, Storrs was impressed by the architecture of New York and Chicago. In the 1920s he was inspired, perhaps partly because of his study of architecture, to do a series of drawings and sculptures celebrating the skyscraper. In *New York* (1925), Storrs concentrated on the repetition of the stepped silhouette of the streamlined building. Unlike Marin who saw "great forces at work" in his earlier depictions of buildings, Storrs, in a small sculpture, suggested stable monumentality through the simplification of form and detail.

Although Storrs spent most of his creative career in Paris and remained independent of any artistic circle, his work did not go unnoticed in the United States. In 1920 his first one-man show was held at the Folsom Gallery. The Société Anonyme, which promoted the most modern art of the period, presented an exhibition of Storrs's work in 1923. Throughout the thirties he continued to work simultaneously in traditional and non-representational styles. Although he concentrated primarily on sculpture, Storrs also did woodcuts, etchings, and lithographs, and in 1930 he began to paint.

In 1941 after the outbreak of World War II, Storrs, then living in France, was held prisoner for six months in a German camp. Physically and creatively, he was exhausted after this traumatic experience. Although he returned to sculpture, his early period of modernism will be remembered as his most innovative.

References: Edward Bryant, "Rediscovery: John Storrs," *Art in America*, No. 3 (1969), 66-71. Abraham A. Davidson, "John Storrs, Early Sculpture of the Machine Age," *Artforum*, XIII (November 1974), 41-45. Roberta K. Tarbell, "John Storrs and Max Weber: Early Life and Work," Master's thesis, University of Delaware, 1968.

opposite left: *Stone Panel with Black Marble Inlay*. 1917-19. 60 x 15 1/4. Lent by Robert Schoelkopf Gallery, New York.

opposite right: *New York*. c. 1925. 21 x 3 1/4. Collection of the Indianapolis Museum of Art, Discretionary Fund.



Henry Fitch Taylor (1853-1925)

by Melvin P. Lader

The role played by Henry Fitch Taylor as an organizer of the 1913 Armory Show has greatly obscured his talent as an artist. It was not until 1966 that his paintings, particularly those in which he was experimenting with modern trends, were discussed and revaluated by William C. Agee.

Taylor was born in Cincinnati, Ohio, September 15, 1853. His interest in art was stimulated in the 1870s through his association in Ohio with an actor and amateur painter named Joseph Jefferson. Eventually, this interest led him to Paris about 1881 or 1882, where he enrolled at the Académie Julian. For approximately the next quarter of a century, Taylor's landscape pictures reflected the strong influence of the Barbizon and Impressionist masters, some of whom he may have met during his stay in France (Agee, "Rediscovery," 40).

Returning to the United States in 1888, the artist became involved with moderately progressive elements in the New York art world. At his house in Cos Cob, Connecticut, a town that had become popular with artists, he met frequently with such well-known painters as Elmer MacRae, Walt Kuhn, and Arthur B. Davies. All four were to be key figures in organizing the Armory Show.

Indicative of Taylor's growing spirit of artistic independence and his support for progressive tendencies is a series of shows he organized at the Madison Gallery in New York City. He and Clara Potter Davidge, whom he was to marry in 1913, had taken over the management of that gallery in 1908. It was at an exhibition there in 1911 that Taylor, Kuhn, MacRae, and Jerome Myers laid the foundations for the Association of American Painters and Sculptors that eventually gave birth to the Armory Show.

By the time of the Armory Show, Taylor was nearly sixty years old, and it is to his credit that he proved so receptive, artistically as well as spiritually, to the lessons of abstraction he encountered there. His previous Impressionist manner of painting gave way to bold experimentation with modern style and theory.

From about 1914 on, his works were clearly influenced by

Analytic and Synthetic Cubism, Futurism, Orphism, and Synchromism. The art of Albert Gleizes and other members of the Puteaux Cubist group (Metzinger, de La Fresnaye, and the Duchamp brothers) seems to have helped Taylor formulate his avant-garde style of painting. Of particular interest aesthetically was his treatise entitled *The Taylor System of Organized Color*, in which he explored the physical and psychological aspects of color. Along similar scientific-aesthetic lines, he invented an instrument to measure the effect of various color combinations.

Taylor's *Untitled Abstraction* of 1915, one of his most abstract canvases, is also one of his most successful compositions. The picture recalls the work of several European contemporaries, especially Gleizes and Delaunay, while among the Americans the Synchromists' influence is evident.

After 1912, the year in which his wife died, Taylor did little painting but participated in the formation of two short-lived groups for young modernists who needed wider public exposure. These were the Modern Artists of America, Inc., and the Salons of America, which he helped establish in 1922.

Henry Fitch Taylor died in Cornish, New Hampshire, on September 10, 1925, at the age of seventy-two. His contributions to American art as an avant-garde artist and as a theoretician deserve recognition beyond his generally acknowledged role in organizing the Armory Show.

References: William C. Agee, "Rediscovery: Henry Fitch Taylor," *Art in America*, LIV (November 1966), 40-43. Milton W. Brown, *The Story of the Armory Show*, New York, 1963.

opposite: *Untitled Abstraction*. 1915. Oil on board. 30 x 25. Lent by Weatherspoon Art Gallery, University of North Carolina at Greensboro, gift of Burlington Industries.





Jay Van Everen (1875-1947)

by Wilford Scott

Many of the usual criteria by which we judge the importance of an artist would consign Jay Van Everen to a rather insignificant place in the history of avant-garde painting. He was not among the first Americans to experiment with the latest aesthetic theories of his time, widespread public acclaim was not to be his, and he did not inspire any artists to follow his lead. To overlook him, however, would be a grave error, for during his abstract period he produced works of the highest quality. Furthermore, Van Everen's career stands as an indictment of the insensitivity and lack of aesthetic perception in America during the twenties. Unable to support himself through the sale of his abstractions, Van Everen eventually turned to book illustrations for his livelihood, leaving American art the poorer for this enforced decision.

Van Everen was born on November 5, 1875, in Mt. Vernon, New York, into a well-to-do family. His mother occasionally painted portraits, and his father had taught calligraphy. After completing his early education in Brooklyn, Van Everen attended Cornell's School of Architecture, from which he graduated in 1897. However, he does not seem to have practiced this profession; instead, he took up the study of painting. Until 1917 Van Everen attended various art schools in the New York area and became an illustrator, designer, and muralist, whose work was mainly academic.

Thus far, Van Everen had almost no knowledge of avant-garde art. However, in 1917 he took a studio in the Vanderbilt Apartments on Seventy-Eighth Street, where James Daugherty, a fellow artist whom he had met sometime in 1916, was already living and working. Daugherty was at that time deeply involved with Synchronism, and he discussed the new color theories at length with Van Everen. Daugherty also introduced him to Arthur B. Frost, Jr., another Synchronist, who was in regular contact with Patrick Henry Bruce. Together these men explained the intricacies of color theory to Van Everen.

At first, Van Everen was not convinced that, by means of color alone, spatial movement, form, and volume could, as the

Synchronists claimed, become operative as abstract entities. This is not surprising, for he was already forty-two years old and had had an academic background. Nevertheless, after a period of resistance, Van Everen altered his views and began to produce a body of highly original abstractions. By 1918 he had become another of the growing number of Americans to be drawn into the expanding circle of Synchronists.

This was to be Van Everen's only real contact with avant-garde aesthetic theory. Cubism did not particularly excite him, and he seldom travelled outside the New York area. He did not visit Europe and, in fact, never developed the consciousness of the European avant-garde which was so important to his contemporaries. Therefore, his work can, as Marcia Tucker has said, be seen as "a remarkable example of an idiosyncratic adaptation of the aesthetics of his own era." (Jay Van Everen, Whitney Museum of American Art, 1972, n.p.)

Between 1920 and 1925 Van Everen was at his peak as an abstract artist. He painted oils such as the *Abstraction*, which now is part of the Société Anonyme Collection at Yale. During this period the artist also embarked upon a number of experimental processes. He devised a set of hand-cut stencils and a series of small blocks in geometric shapes which could be freely manipulated. The two untitled watercolors in this exhibition probably were produced by the latter technique. Both demonstrate an extraordinary feeling for pattern; his sense of precision in geometric design that regulates the flow of color is highly sophisticated for its time.

Unfortunately, these works did not sell readily. Van Everen was supported at this time by a wealthy uncle and a few close friends, such as the poet E. A. Robinson and Katherine Dreier. He exhibited with the Société Anonyme, Inc., in 1920, the MacDowell Club in 1922, and occasionally with the Independents. However, the Depression arrived, and lack of support left Van Everen discouraged. Book illustration began to occupy more of his time, and in 1936 he abandoned abstraction altogether.

Jay Van Everen died on December 31, 1947, in Monterey, Massachusetts.

References: William C. Agee, *Synchronism and Color Principles in American Painting: 1910-1930*, (exhibition catalogue), M. Knoedler & Co., New York, October 12-November 6, 1965. Margery Mansfield Janes to Wilford Scott, Nov. 22 and Dec. 11, 1974. Jay Van Everen (exhibition catalogue), text by Marcia Tucker, Whitney Museum of American Art, New York, January 12-February 13, 1972.

opposite: *Untitled*. Early 1920s. Watercolor. 5 1/8 x 5 3/8. Lent by Mr. and Mrs. Douglas Hyland, Greenville, Delaware.





Abraham Walkowitz (1878-1965)

by Priscilla Siegel

Abraham Walkowitz was born in Tyumen, Siberia, a region known for its carpet industry and folk carvings. His father, a lay-rabbi, died when the boy was four. The family emigrated in 1889 and settled in New York's Lower East Side. Walkowitz began his art education at the Educational Alliance. He then continued his studies "uptown" at the National Academy of Design, receiving a traditional training. His early work reflected academic ideals.

In 1906 Walkowitz travelled to Paris. He met Max Weber and through this friendship came into contact with the advanced artists in Paris. He recalled later in life that the air was filled with talk of Cézanne, Matisse, and Picasso. In the spring of 1907 Walkowitz went to Italy to paint and to study the work of the old masters. He returned to New York in the summer of 1907, imbued with the idea that abstraction could best serve the expressive purposes of art. In the period immediately following his return, however, Walkowitz's art reflected mostly Post-Impressionist and Fauvist influences.

In 1912 Walkowitz became part of the Stieglitz circle and from 1912 to 1917 devoted much of his life to 291. This association, along with the advent of the Armory Show, in which Walkowitz exhibited twelve works, provided the impetus for his bolder abstract style. Stieglitz's interest in the work of Kandinsky had an impact on Walkowitz, who was one of the first Americans to attempt non-representational compositions. Although these attempts enjoyed limited public success, they were important in helping to establish a climate of liberation from representational art.

During this period Walkowitz actively experimented with other innovations in style. In *Cityscape* of about 1915, Walkowitz used Cubist and Futurist techniques to express the fragmented and dynamic character of New York, echoing the city paintings of this period by Marin, Stella, and Weber. The untitled geometric-Cubist watercolor, probably later than the 1910 date, manifests Precisionist tendencies which had begun to emerge in American painting and is distantly related to the work of Marin, Hartley, and Demuth of the same time. In this

example we also find allusions to Kandinsky and Delaunay. His *Untitled Abstraction* (c. 1918), on the other hand, reflects Walkowitz's more fluid, lyrical style of abstraction, also under the influence of Kandinsky.

In addition to three one-man shows at 291 and his participation in the Armory Show, Walkowitz was represented in the Forum Exhibition of 1916. He was a director of the Society of Independent Artists for a number of years beginning in 1918 and also exhibited with the Society. In 1920 he joined the Société Anonyme, Inc., participating in exhibitions sponsored by that group. Toward the end of the decade, the Daniel Gallery, which specialized in modern American art, handled Walkowitz's work.

After 1920, Walkowitz's role in the avant-garde diminished, and he followed a trend toward more representational art until his death in Brooklyn on January 18, 1965.

References: Sheldon Reich, "Abraham Walkowitz: Pioneer of American Modernism," *The American Art Journal*, III (Spring 1971), 72-83. Martica Sawin, "Abraham Walkowitz, The Years at 291: 1912-1917," Master's thesis, Columbia University, 1967. "A Tape Recorded Interview with Abraham Walkowitz" (conducted by Abram Lerner and Barlett Cowdrey), *Archives of American Art Journal*, XIX (January 1969), 10-16.

opposite above: *Cityscape*. c. 1915. Oil. 24 x 18. Lent by Zabriskie Gallery, New York.

opposite below: *Untitled Abstraction*. c. 1918. Watercolor. 14½ x 19. Lent by Mr. and Mrs. Maurice Vanderwoude, Great Neck, New York.





Max Weber (1881-1961)

by Priscilla Siegel

Max Weber was born in Bialystok, Russia, on April 18, 1881, of Orthodox Jewish parents. The family immigrated to America in 1891, settling in Brooklyn under conditions of extreme poverty.

Weber was enrolled in an art education curriculum at Pratt Institute from 1898 to 1900, where he studied design with Arthur Wesley Dow. Dow's structural approach to art and his emphasis upon universal qualities exerted a profound influence on Weber. When he went to Paris in 1905 for a three-year period, Dow's teachings were undoubtedly helpful to him in absorbing the aims of Cézanne and the other modernists.

In Paris, Weber avidly visited the museums, studying the art of the past and of primitive cultures. He came to know most of the advanced artists, including Picasso and the Fauvists, and became a close friend of Henri Rousseau. In 1908, Weber attended an art class taught by Matisse, whose criticism and encouragement of experimentation helped Weber grow artistically. His education was further enhanced by his travels to Spain, Italy, and the Netherlands. His eager eye and alert mind assimilated the traditional art of these countries, and Weber returned to New York early in 1909 steeped in the aesthetics of European art.

The post-European years were difficult for Weber, for his art won little public acceptance in New York. Indeed, criticism of Weber's work was cruelly hostile, but his commitment to modernism remained firm. In 1910 he was introduced to Stieglitz, who, in 1911, gave him a one-man show at "291." Through Weber, Stieglitz gained a deeper understanding of modern European aesthetics.

Weber chose not to exhibit in the Armory Show. However, in 1913, at the invitation of the respected English modern art-critic Roger Fry, he exhibited eleven works with the Grafton group in London.

Weber's art during the 1910-20 period shows Cézannesque, Fauvist, and Cubist tendencies, and his awareness of the newest artistic developments as they emerged in Europe and

America is revealed in his work. Throughout this period, his interest in Cubism remained constant, and he combined this with other modernist explorations to create a personal and expressive style.

Each of the paintings by Weber in this exhibition reflects the artist's underlying preoccupation with Cubism. *Composition with Three Figures* (1910), with its faceted and massive primitive figures, relates to Picasso's early Cubist style. *Sunday Tribune* (1913) reveals the Cubists' interest in the possibilities of collage with its fragmented, juxtaposed components and its experimental approach to media and textures. *Women and Tents*, also of 1913, combined Cubist fragmenting with Futurist and Orphist references in an exotic evocation of an oriental bazaar. *Avoirdupois* (1915) and *Conversation* (1919) are respectively Analytical and Synthetic Cubist works, reflecting European developments.

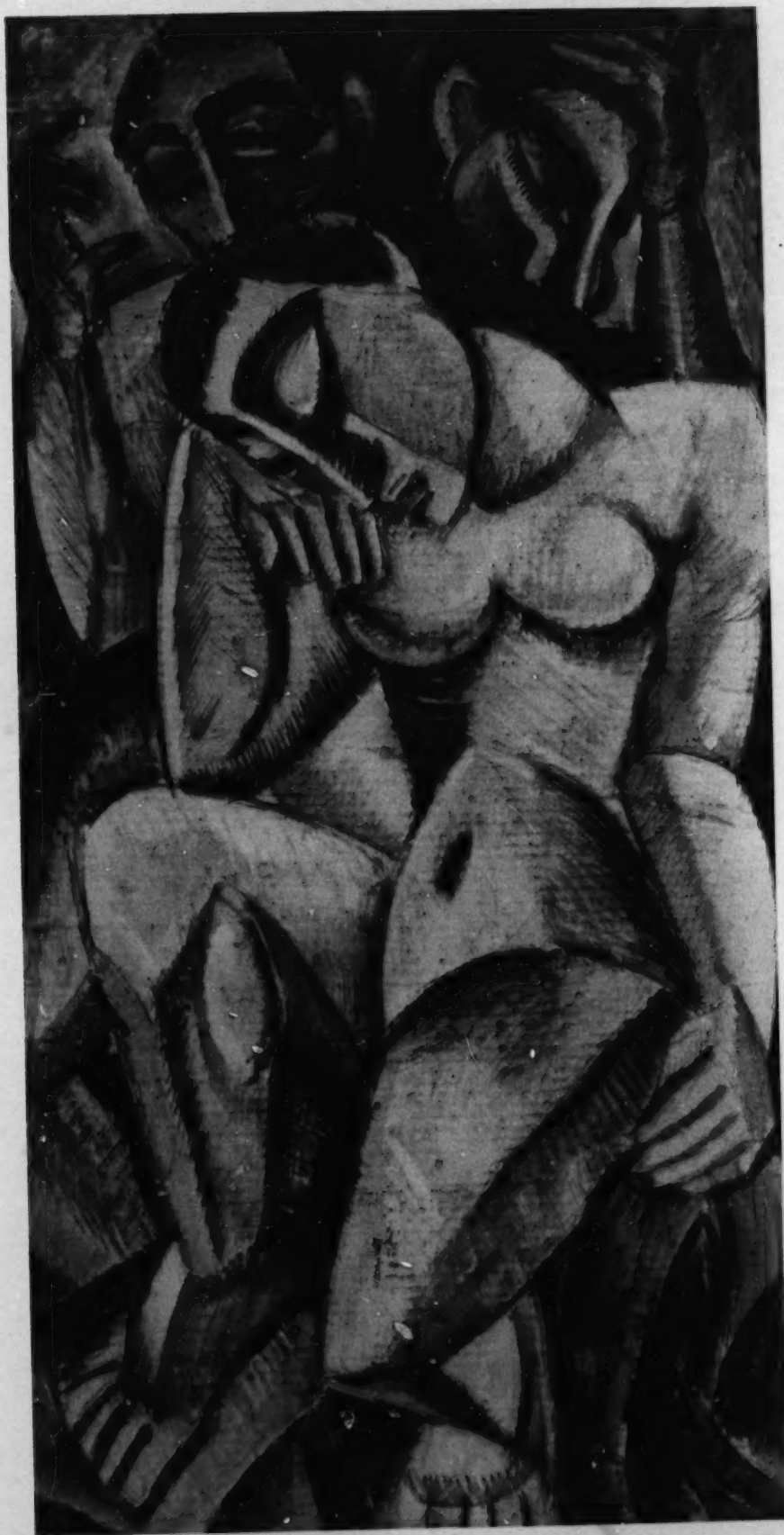
Figure in Rotation and *Spiral Rhythm*, both originally created in 1915, represent the most advanced American sculpture of this period. These faceted forms in motion echo contemporary Cubist-Futurist experiments. But Dow's theory of universal principles and Weber's interest in the fourth dimension with its time-space implications are probably basic to the conceptualization of these sculptures.

In the twenties, Weber followed the general trend toward representational art through which he increasingly probed his Jewish roots. He died at Great Neck, Long Island, on October 4, 1961.

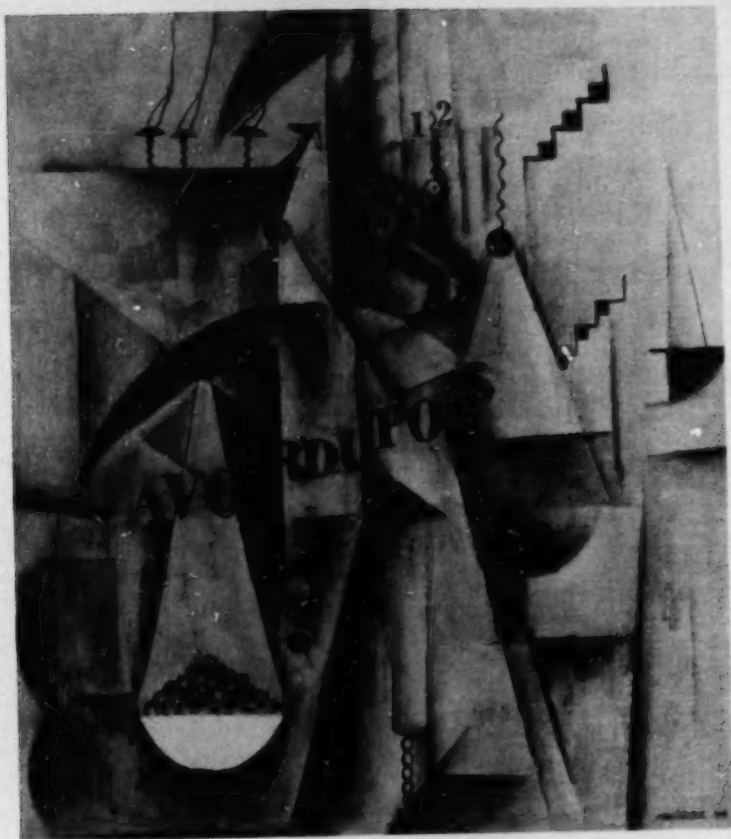
Max Weber has emerged as one of the most important American artists of the twentieth century. Since the twenties he has had a number of major exhibitions, is represented in the collections of the leading museums in this country, and has received a number of honors and awards. The strength of his artistic convictions helped to win acceptance for American avant-garde art.

References: *First Comprehensive Retrospective Exhibition in the West, Max Weber* (exhibition catalogue), text by Ala Story, University of California at Santa Barbara, 1968. Phyllis Burkley North, "Max Weber: The Early Paintings (1905-1920)," Ph.D. dissertation, University of Delaware, 1975. Roberta K. Tarbell, "John Storrs and Max Weber," Master's thesis, University of Delaware, 1968. *Max Weber, Retrospective Exhibition* (exhibition catalogue), text by Lloyd Goodrich, Whitney Museum of American Art, New York, 1949.

opposite: *Composition with Three Figures*. 1910. Gouache. 47 x 23 1/2.
Lent by The William Hayes Ackland Memorial Art Center, University of North Carolina, Chapel Hill, North Carolina, Ackland Fund.





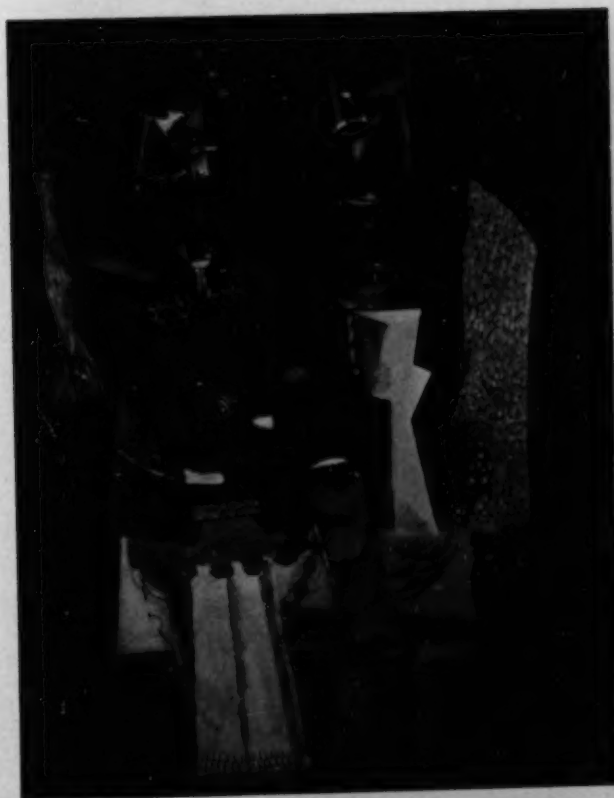


opposite above: *Women and Tents*. 1913. Oil. 30¼ x 36½. Lent by Helen Miller Obstler, Mamaroneck, New York.

opposite below: *Sunday Tribune*. 1913. Pastel on newsprint. 22¼ x 16¼. Lent by the Forum Gallery, Inc., New York.

above: *Avoirdupois*. 1915. Oil. 21 x 18. Lent by the Baltimore Museum of Art.

right: *Conversation*. 1919. Oil. 42 x 32. Lent by Marion Koogler McNay Art Institute, San Antonio.





Edith Clifford Williams (c.1880-1971)

by Margaret Burke Clunie

All but completely forgotten today, Edith Clifford Williams has left tantalizingly few clues concerning her artistic role in the 1910 to 1925 period. Born probably about 1880, Clifford Williams, as she called herself, was the daughter of Henry Shaler Williams, a geologist who taught at Harvard and Yale and worked for a variety of oil companies in the Caribbean. Miss Williams's earliest extant works are sketch books dating from the 1890s, showing the young artist working in a realistic style. She travelled extensively during this period, the sketches illustrating views of Rome, Florence, and Cuba, as well as Ithaca, New Haven, and parts of North Carolina and Maine. By about 1906, Miss Williams's unrefined sketches assume a lyrical, organic style, suggesting overtones of the Art Nouveau movement.

Little more is known of her life until 1914 when, living in New York, she wrote Stieglitz regarding her experiences at 291 for the July 1914 issue of *Camera Work*: "The pleasure to me of 291 has been the sights I've seen there—the value to me has been in enabling me to touch close in spirit the spirit of others through their expression—the bringing together of these expressions—the choice—the recognizing of their value—is what you have given me. You have brought to me what it would have been difficult, and for years perhaps impossible for me to have gotten otherwise . . ." How and when Clifford Williams met Stieglitz and the extent of her association with 291 remain a mystery; it may be assumed, however, that her relationship with the modern movement brought about a profound change in her art. The first illustration of her work of this period appeared in the Dada pamphlet *Rongwrong*, produced by Marcel Duchamp, Walter Arensberg, and others; on the first page can be found a photograph of a sculpture, inscribed "Clifford Williams, Plâtre à toucher chez de Zayas." According to Picabia in the article, "Selon M. Picabia, le 'Tactilisme' aurait inventé par Miss Clifford-Williams en 1916," tactile art, as represented by this sculpture, was invented in New York in 1916 by Clifford Williams, and not by

the Futurist Filippo Marinetti.

In 1917, while living in New York, Clifford Williams submitted to the first Society of Independent Artists exhibition two works, *1915* and *Two Rhythms* (1916), the latter an abstract configuration of intersecting linear forms, purchased by Walter Arensberg. The following year she exhibited two drawings in the Independents' Show, neither of which can be located today. A third surviving work is an oil entitled *1914*, an abstract arrangement of overlapping planes, with hints of landscape elements, a painting that is oddly similar to Russian Suprematist works of the same time.

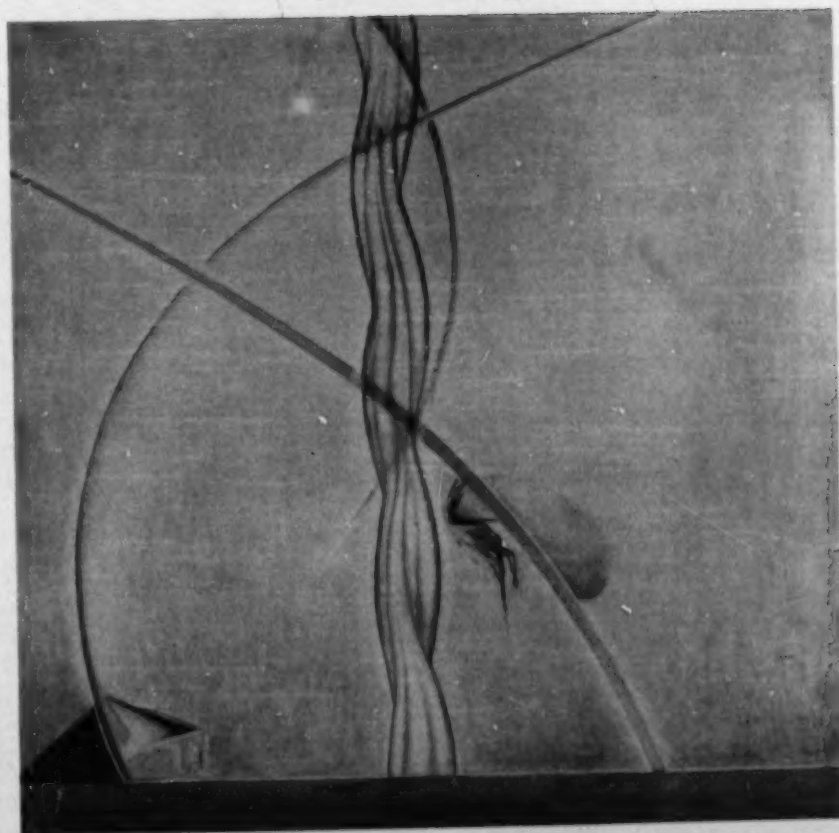
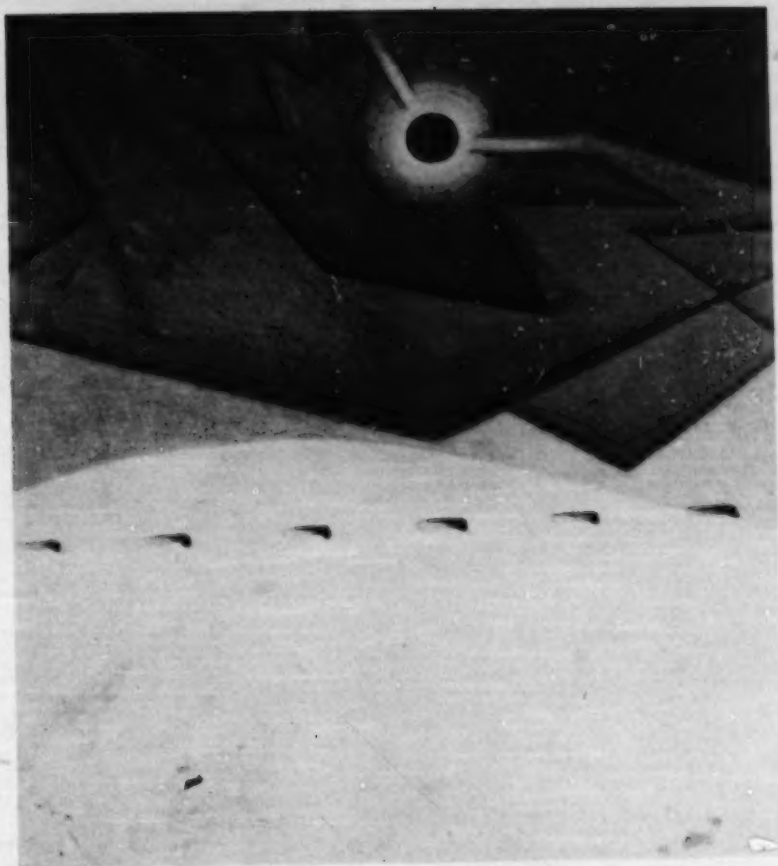
Though correspondence between Stieglitz and Clifford Williams continued for several years, little is known of her contact with "291" after 1914. Considering the advanced nature of her surviving works and her relationship with Picabia, Duchamp, and Arensberg, it is clear that she was associated with the New York Dada movement while living in New York between 1916 and 1917.

Following this period of intense creative activity, Clifford Williams gradually faded from view; travelling widely, she eventually settled in Ithaca, New York, and then, in her last years, moved to Barbados, where she died on February 2, 1971.

References: Letters from Gordon Page Williams to Margaret Burke Clunie, December 3 and 14, 1974. Edith Clifford Williams, "A Letter," *Camera Work* (July 1914), 59-60. Francis Picabia, "Selon M. Picabia, le 'Tactilisme' aurait inventé par Miss Clifford-Williams en 1916," *Comœdia* (Paris), January 18, 1921: Information supplied by Professor William Camfield, Rice University.

opposite above: *1914*. 1914. Oil. [Photograph of painting not included in exhibition.] Collection of Katherine Graham, Washington.

opposite below: *Two Rhythms*. 1916. Oil. 29 x 29. Lent by the Philadelphia Museum of Art, The Louise and Walter Arensberg Collection.





Beatrice Wood

by Michele De Angelus

Born in San Francisco in 1903, Beatrice Wood was educated at the Shipley School in Bryn Mawr, Pennsylvania. Her career, begun as a dancer and actress, was radically transformed by her meeting and friendship with a notorious young Frenchman.

Wood met Marcel Duchamp in New York on September 27, 1916, while visiting the French composer, Edgar Varèse, who had been hospitalized with a broken leg. Wood, who was then bored with acting, took to visiting Duchamp's studio several times a week. The young Frenchman encouraged her drawing: "My drawings were scrawls and little horrors, but he patiently looked at them, pointing out the bad and the good. The good was only occasionally one, something free from the subconscious." (Wood to William Innes Homer, October 8, 1974.)

Duchamp's studio was then located several floors above the apartment of his friends and patrons, Walter and Louise Arensberg. Through Duchamp, Beatrice Wood was introduced to the Arensbergs, their extensive collection of modern art, and their circle of brilliant friends. Wood's attendance at these soirées gave rise to her understanding of and love for modern art. Her participation in Dada activities, also fostered by her contact with the Arensberg circle, engendered her rebellion and ultimate break from binding familial conservatism.

With Marcel Duchamp, Henri-Pierre Roché, and others, Beatrice Wood participated in the publication of two issues of the Dada "little magazine," *The Blind Man*. The first issue, the Independents Number, was published on April 10, 1917, as the Arensberg circle prepared for the "no jury, no prizes" Independents Exhibition. Articles by Wood, Roché, and Mina Loy appeared in this issue, published by Roché.

The more daring and controversial second issue of *The Blind Man* appeared in May, 1917. It contained among its articles contributions by Frank Crowninshield, Alfred Stieglitz, Gabrielle Buffet, Charles Demuth, Erik Satie, and Francis Picabia and an editorial discussing the "R. Mutt Case." (Marcel Duchamp had submitted a urinal signed R. Mutt and entitled *Fountain* to the Independents' exhibition in order to test the

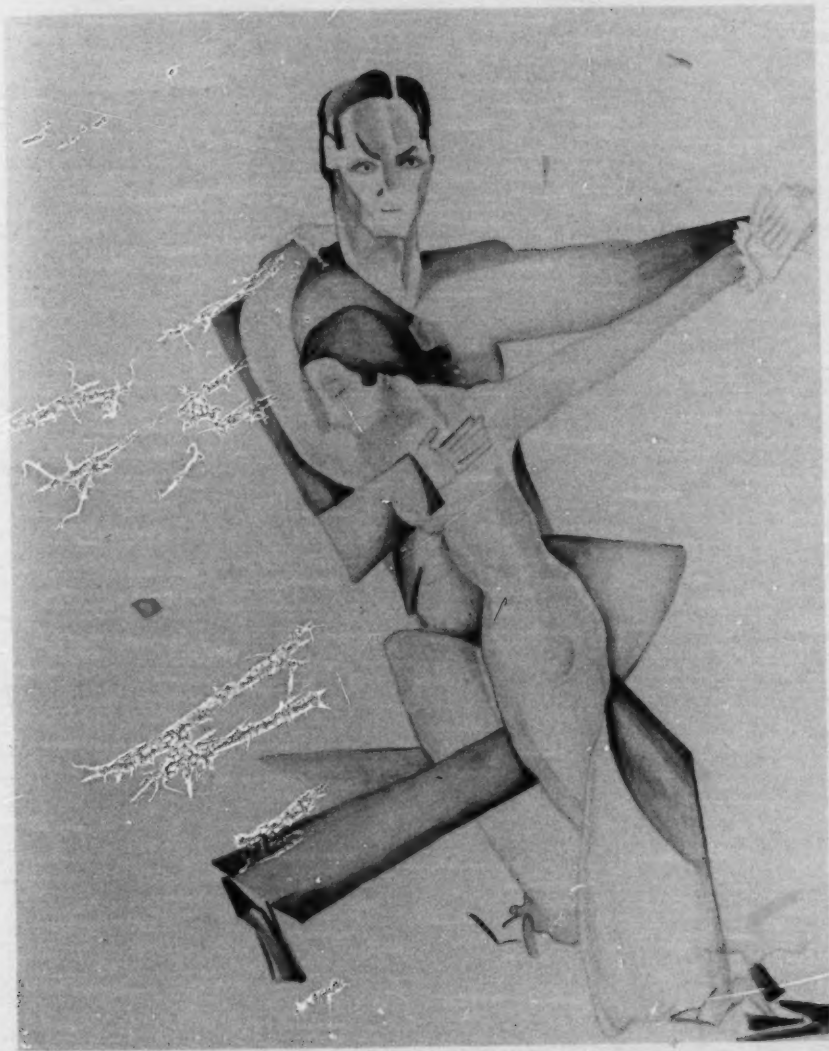
avowed liberality of the committee, which placed the work well out of public view.) Beatrice Wood published this issue of *The Blind Man*, signing her name to fifty copies, so that the position of Duchamp and Roché as French nationals visiting in this country would not be endangered by controversy resulting from the magazine's publication.

The hostility of America's "bonne bourgeoisie" toward the activities and production of avant-garde artists was deeply felt by many of the Arensberg circle. When the Arensbergs moved from New York to Hollywood in the early twenties, they removed a fertile, reinforcing ambience that had sustained and promoted a major segment of the American avant-garde. The Arensbergs maintained ties only with Marcel Duchamp and with Beatrice Wood, who moved to Hollywood with them.

Working from a studio in North Hollywood, Beatrice Wood later began to work in clay, producing pottery and ceramic figures. Her work, particularly her unusual, jewel-like glazes, has earned her international acclaim. In 1948, Wood moved from Hollywood to a new home and studio in Ojai, California, where she now actively continues her work in clay.

References: Robert Lebel, *Marcel Duchamp*, New York, 1959, 39, 40, 80, 164. Arturo Schwartz, *The Complete Works of Marcel Duchamp*, New York, 1970, 466, 584, 586. Beatrice Wood to William Innes Homer, October 8, 1974.

opposite: *Tango*. c. 1923-25. Pencil and watercolor. 17% x 13%. Lent by Beatrice Wood, Ojai, California.





Alice Morgan Wright (1881-1975)

by Betsy Fahlman

Alice Morgan Wright was born on October 10, 1881, in Albany, where she spent much of her later life. Before college she attended the St. Agnes School in the city of her birth. Following graduation from Smith College in 1904, she attended the Art Students League in New York, studying sculpture with Hermon MacNeil, Gutzon Borglum, and James Earle Fraser. There she received the Gutzon Borglum Prize and the Augustus Saint-Gaudens Prize. Leaving New York for Paris in 1909, she maintained a studio there from 1909 to 1914. She studied at the Académie Colarossi, where she received criticisms from Jean-Antoine Injalbert, and at the Ecole des Beaux Arts.

In Europe, she exhibited at the Paris Girls Club in 1910 under the auspices of the American Women's Art Association, at the Paris Salon of 1912, at the 1913 Salon d'Automne, and at the Royal Academy in London. After her return to the United States, she maintained a studio in New York for five years. She exhibited in such places as the Gorham Galleries in 1913, the Panama Pacific Exposition in San Francisco in 1915, The Modern Gallery in 1916, the Society of Independent Artists in 1917, and at the National Academy of Design, where she was awarded the Helen Foster Barnett Prize, in 1920. In 1936 she had her first solo exhibition at the Albany Institute of History and Art.

In Europe she became vitally interested in the Women's Suffrage movement, both in London and in Paris. She saw her sculpture and suffrage activities as closely related at this time, feeling there was somewhat less prejudice against women entering sculpture than other professions. She twice met Emmeline Pankhurst on shipboard while crossing to Europe, in September 1909, and again in January 1912. In 1912 she was jailed for two months with Mrs. Pankhurst in Holloway Prison in London for window-smashing. She early campaigned for votes for women and remained active in the field of women's rights throughout her career, helping to found the League of Women Voters in the state of New York in 1921. Miss Wright has been particularly active in areas concerning the humane

treatment of animals, and her increasing activity for various social and humanitarian causes has made her less active as an artist.

Alice Morgan Wright has not been a prolific artist, in part because of her active life, and also because of her preference for working slowly, carefully thinking out each piece. Because her output has not been large and because she has kept most of them herself, her works are little known. Although they are generally not large, they often have a monumental quality which belies their small size.

Alice Morgan Wright was one of the earliest American sculptors to explore the possibilities of Cubist and non-objective sculpture. James Earle Fraser said she "was among the first to make sculptural use of architectural forms and exceedingly stylized shapes, with the human figure as a basic unit" (Sterner catalogue, 1937). She never restricted herself to one particular style, and more conservative works are contemporary with pieces which show an early understanding of modernist forms.

The three pieces in the exhibition show Alice Morgan Wright's concern with abstract form. *Medea* (c.1920), which won the National Arts Club Prize at the exhibition of the National Association of Women Painters and Sculptors in 1923, presents a combination of Cubist planar forms in a tense, compact figure. It shows, as well, how she was able to combine a literary subject with very advanced form. Her two *Wind Figures*, which may have been in the Independents' show of either 1917 or 1924, show her working on a smaller scale, again using a twisting human figure as the basis for a study of abstract forms in motion.

References: Beatrice Gilman Proske, *Brookgreen Garden Sculpture*, Brookgreen, South Carolina, 1943. *Sculpture, Alice Morgan Wright* (exhibition catalogue), Marie Sterner Galleries, New York, April 19-May 1, 1937. Alice Morgan Wright, "Sculpture and Suffrage," *New York State Business and Professional Woman*, XIV (December 1947), 7-9. Alice Morgan Wright Papers, Sophia Smith Collection, Smith College, Northampton, Massachusetts.

opposite above: *Wind Figure II*. c. 1917-24. Bronze. 8 high. Lent by Alice Morgan Wright, Albany, New York.

opposite below: *Medea*. c. 1920. Plaster. 36 high. Lent by Alice Morgan Wright, Albany, New York.





Marguerite Thompson Zorach (1887-1968)

by Roberta K. Tarbell

The recent discovery of a group of early works by Marguerite Zorach has stimulated a revaluation of her place in early twentieth-century American art (see Tarbell, NCFA catalogue, 1973). Although Marguerite Zorach's reputation as an artist has been overshadowed by that of her husband, William Zorach, and other important American modernists, her early paintings, drawings, and prints rank among the finest and most inventive works of the American avant-garde.

Marguerite Thompson was born in Santa Rosa, California, on September 25, 1887, and was raised in the genteel tradition in Fresno, California. In 1908, she was accepted at Stanford University but decided instead to go to Paris to study painting. Although her childhood in California offered little exposure to original paintings of merit, it did imbue her with a strong spirit of independence which would permit her to view modern paintings with an open mind when she confronted them.

Soon after her arrival in Paris, in the fall of 1908, Marguerite Thompson went to the Salon d'Automne where she saw paintings by, among others, Henri Matisse, Albert Marquet, Henri Manguin, André Derain, Othon Friesz, Anne-Estelle Rice, and John Duncan Fergusson. It was with these artists that Marguerite Thompson later stated she felt she shared common goals (Antony Anderson, "Art and Artists," *Los Angeles Times*, October 20, 1912). Strong Fauvist influences can already be seen in the thick, dark lines and the short, active strokes of pure color of her *Luxembourg Gardens*, dated 1908 (Tarbell, NCFA, 1973, figure 3).

During her years in France she continued to experiment with the ideas of the Fauves and the Post-Impressionists in her paintings. She searched out Expressionist tendencies in modern painting at the Salon des Indépendants and Salon d'Automne (she exhibited in both in 1911), at the art galleries of Paris, during her occasional visits to Gertrude Stein's soirées, and in her studies with John Duncan Fergusson at La Palette. It was at this moderately progressive art school, in the spring of 1911, that she met her future husband William Zorach.

In October 1911 Marguerite Thompson left Paris for a

voyage through the Orient. *Judea Hill in Palestine*, painted on that journey, continues her Fauvist preferences. It is composed of large flat areas of saturated color—lime green, lavender, purple, and orange—heightened by patches of white and the light underpaint, and cooled by areas of green and the thick blue lines that outline the abstracted forms.

She was reunited with her family in Fresno, California, in April 1912 and spent July and August in the Sierra Nevada mountains. Inspired by the grandeur of her surroundings and using the new pictorial language that she had discovered in Europe, she created some of the most impressive works of her career—a group of freely brushed canvases, characterized by brilliant, expressive color, and a series of Japanese-like pen-and-ink drawings. She exhibited these, and other works from the years 1908 through 1912, in her first one-man show which was held in Los Angeles in October 1912.

Soon thereafter, Marguerite Thompson moved to New York where she married William Zorach on December 24, 1912. From 1913 to 1925 the Zorachs divided their time between New York and New England, sharing their philosophies and goals with a small group of modern artists. Marguerite exhibited in many important avant-garde exhibitions: the Armory Show, the Forum Exhibition, the first exhibition of the Society of Independent Artists, with the People's Art Guild, and at Ardsley Studios (1916), the Charles Daniel Gallery (1915-1918), and the Montross Gallery (1923).

Marguerite Zorach's style remained generally Fauvist through 1914, but the darker, more limited palette and the fragmented, geometricized forms of *Provincetown*, painted in 1916, reveal the involvement with Cubism that characterized her work from 1915 to 1919. The combination of recognizable pictorial subjects with spatial ambivalence is typical of many moderate Cubists, especially Americans and the French Cubist artists of the "Puteaux Group."

In 1917-18, she produced one of the few sculptured objects of her entire career. The flat linear design and the distortions of form of the wood relief of a mother and child (originally conceived for a block print) indicate a knowledge of African tribal art, to which she would have been exposed in Paris, as well as at "291" in 1914 and at the Modern and Coady galleries thereafter.

Marguerite Zorach continued painting for another fifty years, incorporating some formal Cubist devices, expressive color, and simplified forms into her mature work. Both her early and late works are marked by an unusually fine sense of design and color. However, her later works are more literal and descriptive than those of her experimental period, 1908-1920.

References: Zorach Archive, Library of Congress Manuscript Division, Washington, D.C. "Reminiscences of William Zorach," includes interviews with Marguerite Zorach, Columbia University Oral History Collection, New York. Roberta K. Tarbell, "Early Paintings by Marguerite Thompson Zorach," *American Art Review*, 1 (March-April, 1974), 43-57. Roberta K. Tarbell, *Marguerite Zorach: The Early Years, 1908-1920* (exhibition catalogue), National Collection of Fine Arts, Smithsonian Institution, Washington, December 7, 1973-February 3, 1974.

opposite: *Judea Hill in Palestine*. 1911. Oil. 20 x 25. Private collection.





above: *Provincetown*. 1916. Oil. 22 $\frac{3}{4}$ x 18. Lent by Mr. and Mrs. Sigmund M. Hyman, Stevenson, Maryland.

opposite: *Mother and Child*. 1917. Butternut wood. 16 x 7 $\frac{1}{2}$. Lent by Judith Wolman Harris, Baltimore, Maryland.





William Zorach (1889-1966)

by Roberta K. Tarbell

William Zorach will always be remembered as a carver. He carved his first wood relief in 1917 (*Waterfall*, pendant to Marguerite Zorach's 1917 *Relief Panel* in the exhibition) and became one of the first Americans to accept the technique and aesthetic of direct carving. Through his teachings and writings on directly carved sculpture, with his interest in the color and texture of materials and simplified compact forms, he helped make direct carving the major technique used by American sculptors in the 1930s and 1940s. Since Zorach is best known as a sculptor, it is easy to forget that until he was thirty-one years old he was a serious and committed avant-garde painter.

William Zorach was born in Lithuania in 1889 (new birthdate, heretofore 1887, established and verified by his sister, Ida Schoener). He immigrated to the United States with his family in 1892. From 1902 until 1908, he was first an apprentice and then a journeyman lithographer for the W. J. Morgan Lithograph Company in Cleveland, Ohio. Between 1905 and 1908 he attended drawing and painting classes at the night school of the Cleveland School of Art under Henry G. Keller. Then, from 1908 to 1910, Zorach studied painting and drawing at the National Academy of Design in New York.

From December 1910 until December 1911, Zorach studied painting in France. Like his future wife, Marguerite Thompson, who had preceded him to Paris by two years, he had intended to continue academic training. However, Marguerite, whom he had met in Duncan Fergusson's classes at La Palette, introduced him to avant-garde paintings in the salons and galleries of Paris, and Zorach soon began to perceive that a painting did not need to imitate nature. He executed paintings influenced by works of the Impressionists and Post-Impressionists and had begun to incorporate the shorthand signification of figures, agitated brushstrokes, and patches of pure color, typical of the Fauves, into his paintings before he left France.

The evolution of his painting style parallels that of Marguerite Zorach. Both artists had undergone similar experiences in Paris during their formative periods, and, after their marriage in

December 1912, the factors that shaped their respective styles were nearly identical. They had the same friends, attended and showed in the same exhibitions, and painted in the same places. Their media, their interests, and their styles diverge after 1922, but from 1912 to 1922 their styles, while individual, often overlap.

Leo Ornstein's *Piano Concert* (1918) exemplifies William Zorach's Cubist phase. His fragmenting and reassembling forms in collage-like fashion is closer to Synthetic Cubism than it is to Analytical Cubism. Like Marguerite Zorach's *Provincetown* (1916) this canvas belongs within the ambience of the French painters of the "Puteaux Group," with some similarities specifically to Jacques Villon's *Little Girl at the Piano* (1912, private collection, New York) which Zorach had seen at the Armory Show.

Mirage-Ships at Night, painted in Stonington, Maine, in 1919, is also a combination of simplified geometric forms and such recognizable pictorial subjects as the moon, sails, lantern and bird forms. Although Zorach has darkened and limited his palette in both of these Cubist paintings, he has also used hot reds and purples, not usually found in classical Cubist paintings.

Zorach's strong interest in African Negro sculpture is more evident in his sculptures from 1919 to 1922 than it is in his paintings of the same period. He purchased the folio of photographs that Charles Sheeler made of Marius de Zayas's collection of African sculpture. It is not surprising, therefore, that the rigid stance, frontality, exaggerated hips, blank eyes, segmental parts, and long torso of *Tessim* (1921) recall African Fang statues and, in particular, one of those in Sheeler's book. For Zorach, however, subject is as important as the influence of primitive carving for the final form of *Tessim*.

Zorach's interest in sculpture increased each year, and in 1921 he taught himself to carve stone. His first stone sculptures were developed from drawings which guided but did not dictate the final form of the work. He did not model the sculpture in clay to copy it in stone but carved the stone directly, a technique practiced by only a handful of artists at that time. Although many of Zorach's carvings of the 1920s are planar, carved on the four faces of the stone block, *Woman of Mars* (1924) is conceived in the round with a continuous full curved line around the entire sculpture. This head is one of his most complete statements of the aesthetic of direct carving, with areas of the stone uncarved and unpolished to indicate the variety of textures inherent in natural Maine granite boulders. The hard, resistant stone forces the artist away from representation and toward abstraction.

Zorach continued until his death in November 1966 to concentrate on carving compact solid forms in hard stone, while also modelling many other sculptures in clay and painting landscapes in watercolor.

References: John I. H. Baur, *William Zorach*, New York, 1959. Paul S. Wingert, *The Sculpture of William Zorach*, New York and Chicago, 1938. Zorach Archive, Library of Congress Manuscript Division, Washington. William Zorach, *Art Is My Life*, Cleveland and New York, 1967.

opposite: Leo Ornstein—*Piano Concert*. 1918. Oil. 30 x 24. Collection of the Zorach children, Brooklyn.







opposite: *Tessie*. 1921. Mahogany. $22\frac{1}{2} \times 5\frac{1}{4}$. Collection of the Zorach children, Brooklyn.

right: *Woman of Mars*. c. 1924. Maine granite. 15×9 . Collection of the Zorach children, Brooklyn.

Chronology:

Avant-Garde Art and Artists in America, 1900-25

- 1900 Hartley studies at the National Academy of Design for one season
Sheeler studies at the School of Industrial Art, Philadelphia, until 1903
Stella living in New York City until 1909 or 1910
Walkowitz begins teaching at the Educational Alliance, continues until 1906
- 1901 Hartley begins spending summers in Maine, winters in New York, following this pattern throughout most of the decade
Maurer visits the United States in the fall and meets Stieglitz, wins first prize at the Carnegie Institute International Exhibition for *An Arrangement*
Carles begins studies at the Pennsylvania Academy of the Fine Arts, remains, except for 1902-03 season, until 1907
Bluemner moves to New York City from Chicago
Laurent visits the United States for the first time, spends two years as guest of Hamilton Easter Field
- 1902 Stieglitz founds the Photo-Secession
Maurer returns to Paris in May
Bruce moves to New York City and studies under William M. Chase and then Robert Henri
Brenner in Paris by this year, remains until 1945, with occasional visits to the United States
Covert studies at the Pittsburgh School of Design until 1908
Dasburg studies at the Art Students League, later attends night classes with Robert Henri
Schamberg travels to Holland with the Chase summer class
Marin studies at Art Students League, to 1903
- 1903 Stieglitz begins publishing *Camera Work*
Demuth attending Drexel Institute until 1905
Dove graduates from Cornell University
Of meets Sarah and Michael Stein in Paris
Sheeler studies at the Pennsylvania Academy of the Fine Arts under William M. Chase
Bruce travels to Paris, remains in Europe until 1936
Schamberg travels to England with the Chase summer class; in the fall enrolls at the Pennsylvania Academy of the Fine Arts, remaining for three seasons; meets Sheeler
- 1904 Dove begins work as an illustrator
Maurer meets Gertrude and Leo Stein at about this time
Demuth travels to Paris for the first time, remains three weeks
Sheeler accompanies Chase's class to London and Amsterdam
Pach living in Paris, remains for most of the decade
Macdonald-Wright studies at the Art Students League in Los Angeles for one season
O'Keeffe begins studies at the Art Institute of Chicago
Robus begins studies at the Cleveland School of Art, remains for next four years
- 1905 Carles travels to Europe for the first time during the summer, visits England, Spain, and France
Laurent working in Paris for a dealer in Japanese prints
Marin to Paris; begins etchings
Weber to Paris; studies briefly at the Académie Julian
Sheeler and Schamberg accompany Chase's class to Spain
Demuth studies at the Pennsylvania Academy of the

Fine Arts until 1907

- Friedman attending evening classes under Robert Henri until 1908
Frost moves to New York City, in fall studies under Robert Henri
Stieglitz, with Steichen's collaboration, opens the Photo-Secession Gallery, 291 Fifth Avenue, New York
- 1906 Lachaise arrives in Boston from Paris
Benrimo moves to New York City with his family
Frost to London and Paris
Russell to Paris and Italy, then returns to the United States to study under Henri
Sayen to Paris in September
Steichen settles in France, makes frequent trips to the United States until 1914
Walkowitz to Paris, enrolls at the Académie Julian
Weber travels to Spain and France, exhibits at Salon des Indépendants and Salon d'Automne
Pach in New York studying with Henri
Zorach studies at the Cleveland Institute of Art for two seasons
Schamberg travels to Europe and spends the majority of his year overseas in Paris
- 1907 Demuth travels to Paris, London, and Berlin in 1907-08, five months
Walkowitz and Weber in Italy together, spring and summer; Walkowitz returns to New York at end of summer
Storrs travels to Greece, Egypt, Germany, France, Turkey
Frost studies at the Académie Julian, meets Bruce and the Steins; exhibits for the first time at the Salon d'Automne
Carles to Paris, in contact with Maurer; remains until 1910
Pach, in Paris, is guided to an understanding of modern art by Sarah and Michael Stein, 1907-08
Sayen meets Leo Stein, joins Matisse's class
Dasburg visits Paris and meets Matisse, Leo Stein, and Vollard
Stieglitz visits Europe, sees Steichen in Paris
Macdonald-Wright to Paris, studies at the Sorbonne and briefly at the Académie Colarossi, the Académie Julian, and the Ecole des Beaux-Arts (through 1912)
Laurent studies in Rome at the British Academy and with Maurice Sterne and Giuseppe Doratori
Benton enrolls at the Art Institute of Chicago
O'Keeffe is a student at the Art Students League under William M. Chase, Kenyon Cox, and F. Luis Mora, to 1908
Schamberg returns from Europe and leases a studio with Sheeler in Philadelphia
Matulka immigrates to the U.S.
De Zayas moves from Mexico to New York
Of is first American to purchase a painting by Matisse
- 1908 First American Rodin exhibition (drawings) held at 291
First American Matisse exhibition held at 291
Formation of New Society of American Artists in Paris, under Steichen's direction
Taylor manages the Madison Gallery, New York, with Clara Potter Davidge
Dove travels to Paris and then settles in Cagnes; exhibits at the Salon d'Automne
Marguerite Thompson (Zorach) leaves Fresno, California, for Europe

- William Zorach studies painting and drawing at the National Academy of Design, to 1910
 Benton travels to Paris and studies at the Académie Julian for eight months
 Demuth returns to the United States, enrolls at the Pennsylvania Academy of the Fine Arts, to 1911
 Weber studies in Matisse's class
 Storrs enrolls at the Art Institute of Chicago and also studies with Lorado Taft and D. C. Watson, to 1910
 Man Ray moves to New York City
 Covert in Munich at the Akademie der Bildenden Künste, studying under Carl Marr
 Sheeler has paintings accepted by William Macbeth in New York, but Macbeth later returns them; has first one-man show in Philadelphia
 Friedman travels to Europe for six months
 Schamberg travels to Europe again, meets Sheeler in Italy, and they visit Florence and Siena
- 1909 Sheeler and Schamberg in Paris for January and part of February; Sheeler then returns to U.S.
 De Zayas has first exhibition at 291
 Walkowitz has one-man show at Haas Gallery
 Weber arrives in New York, meets Stieglitz, lives with Walkowitz; has first one-man show at Haas Gallery
 Stieglitz visits Europe
 Maurer and Marin have two-man show at 291
 Marin meets Stieglitz in Paris, returns to U.S. for several months
 Hartley has first one-man show, held at 291
 Russell settles in Paris, meets Gertrude and Leo Stein, Matisse, and Picasso
 Dove returns to U.S., lives in New York, meets Stieglitz; exhibits at the Salon d'Automne
 Carles travels to Rome in the summer
 Alice Morgan Wright receives the Augustus Saint-Gaudens Prize at the Art Students League, then travels to Paris
 Dawson graduates from the Armour Institute of Technology
 Kantor immigrates to U.S. from Russia
 Davis attends Henri School
 Sayen exhibits at the Salon d'Automne, through 1913
 Stella travels to Europe in 1909 or 1910, spends first year in Italy
- 1910 Marin has first one-man exhibition at 291, visits U.S. in connection with this show
 "Young American Painters" exhibition at 291 includes Carles, Dove, Hartley, Marin, Maurer, Steichen, and Weber, among others
 Schamberg returns to U.S.; rents house with Sheeler in Doylestown, Pa., for weekend and summer work; has one-man show at McClees Gallery, Philadelphia
 Laurent first visits the U.S. and stays with Field
 Exhibition of Independent Artists, New York
 Dove moves to Westport, Conn., buys a farm
 Carles, in Europe since 1907, painting under the influence of Matisse and Manet; returns to Philadelphia in December
 Anshutz visits the Sayens in Paris; the two painters experiment with color theory
 William Zorach studies painting at La Palette, Paris
 Dawson travels to Munich, Berlin, Paris, Siena
 Dasburg helps to establish the Woodstock Art Association, teaches at Woodstock for two summers
 Macdonald-Wright meets Russell in late 1910 or early 1911 in Paris
- Storrs enrolls in the Pennsylvania Academy of the Fine Arts class in life modeling under Charles Grafly
 Dawson meets Davies and Albert Pinkham Ryder
 Hartley moves to New York
 Robus moves to New York from Cleveland and studies at the National Academy of Design for one season
 Cézanne's work introduced to America through lithographs exhibited at 291
 Pach attends Saturday-night gatherings at both Stein households in Paris
 Davies travels in winter to southern Italy and Greece
- 1911 Cézanne watercolors exhibited at 291
 Picasso's first American one-man show at 291; Hartley is affected by the show
 Weber's first one-man show at 291; in January breaks with Stieglitz
 Davis's first exhibition, participates in group show at Newark Free Public Library
 Benton returns from Paris to Missouri
 Cramer comes to America from Germany
 Taylor, Kuhn, Myers, and MacRae form the Association of American Painters and Sculptors; Davies elected president
 Macdonald-Wright to Paris; divides his time between Paris and Cassis until 1917
 Russell gives up sculpture to devote full time to painting; meets Macdonald-Wright
 Marin returns permanently to U.S.
 Benrimo designs sets and costumes for play *Yellow Jacket*
 Daniel arrives in Brooklyn from Georgia
 Demuth lives and paints in Lancaster, Pennsylvania, until 1912
 Matulka attends the National Academy of Design until 1916
 Stella in Paris, meets Matisse, Picasso, and probably Boccioni and Severini
 Marguerite Thompson (Zorach) studies painting at La Palette, in Paris, where she meets William Zorach
 Storrs goes to Paris, remains there about three and a half years; studies at the Ecole des Beaux Arts and the Académie Julian
- 1912 Matisse has first sculpture exhibition at 291
 Carles has first one-man show at 291
 Dove has first one-man show at 291; thereafter, his *Ten Commandments* are exhibited in Chicago
 Hartley to Paris in April; visits London
 Bruce and Frost meet Delaunay
 Bluemner to Europe
 Benton leaves Missouri for New York, resumes a more active interest in advanced art
 O'Keeffe visits the summer art course at the University of Virginia taught by Alon Bement, an associate of Arthur Wesley Dow
 Kuhn and Davies to Europe to make arrangements for the Armory Show
 Walkowitz has first one-man show at 291
 Covert goes to Paris
 Demuth in Paris until 1914; meets Hartley
 Lachaise follows sculptor Henry Hudson Kitson from New York to Boston
 O'Keeffe teaches in Amarillo, Texas, until 1914; is supervisor of art in the public schools
 Katharine Rhoades in Paris; in touch with Hartley
 Robus goes to Paris; studies at the Académie de la Grande Chaumière

- Sheeler begins to earn a living as a photographer
Gertrude Stein's articles on Picasso and Matisse appear in *Camera Work*
Stella returns to New York
Storrs studies with Auguste Rodin until 1912
Walkowitz arranges exhibition of children's art at 291
Weber has one-man show at Murray Hill Gallery
Wright exhibits for first time in Paris Salon
Zorach returns from Paris; works for lithographic firm in Cleveland; marries Marguerite Thompson
- 1913 International Exhibition of Modern Art (The Armory Show), New York
Mabel Dodge moves to New York from Florence
Picabia has first exhibition at 291
First Synchromist exhibition opens in Munich; Synchromist show in Paris
De Zayas's abstract caricatures shown at 291
Hartley's first trip to Germany, lives in Berlin until December 1915
Davis visits Provincetown for the first time, in summer
O'Keeffe spends summer teaching at the University of Virginia
Davis and H. Glintenkamp move studio in September from Hoboken to New York City
Cramer has first American showing in group exhibition at the MacDowell Club
Carles returns to the United States from France
Daniel takes job as errand boy in *Tribune* art department; also enrolls at the Independent School of Art
Dawson meets Pach
Laurent has first major exhibition at the Ardsley Studios, Brooklyn
Macdonald-Wright visits United States for several months; lives in New York
Man Ray moves from New York City to artists' colony near Ridgefield, New Jersey
Schamberg, like Sheeler, turns to photography to supplement his income
Stella has one-man exhibition at the Italian National Club, New York
Max Weber included in Grafton Exhibition, London; publishes *Cubist Poems*
Zorachs move to New York City, remain there for twenty-five years
- 1914 First African sculpture exhibition at 291
Brancusi's first exhibition anywhere held at 291
Picasso and Braque exhibition at 291
Synchromist show at Carroll Gallery, New York
Macdonald-Wright to Paris; remains there until August, then moves to London
Demuth returns to the United States in the spring; travels to Provincetown in summer
Rhoades participates in exhibition of modern art at National Arts Club, New York, her first public showing
Marin's first trip to Maine
Walkowitz in Europe from June until September
Nadelman arrives in New York from Paris
Saÿen has first one-man show at Philadelphia Sketch Club
Dickinson returns to United States in December
Arensbergs leave Boston, establish themselves in New York
Covert exhibits an academic painting at Paris Salon
Demuth divides his time between Lancaster, Pennsylvania, and New York until 1916
Arthur Jerome Eddy publishes book *Cubists and Post Impressionism*
Flannagan enrolls as student at Minneapolis Institute of Arts, remains until 1917
Lachaise becomes assistant to Paul Manship, until 1921
Maurer returns to New York from Paris
O'Keeffe studies under Arthur Wesley Dow at Teachers College, Columbia University
Robus travels to southern France and Italy; sees work of the Futurists
Saÿen returns to Philadelphia
Dawson shows modernist works at Milwaukee Art Society
Weber teaches art history and art appreciation at White School of Photography, New York, until 1918
Macdonald-Wright, with brother Willard Huntington Wright, is in London until 1916
- 1915 291 magazine published between March 1915 and February 1916
Duchamp arrives in New York City, associated with Arensberg circle
Stella meets Duchamp and Picabia
O'Keeffe teaches at Columbia College, South Carolina, in the fall
De Zayas and associates establish The Modern Gallery
Man Ray's first one-man exhibition at Daniel Gallery
Bluemner's first one-man show at 291
Demuth has first exhibition at Daniel Gallery; spends summer in Provincetown; lives in Greenwich Village until spring 1916
Hartley leaves Berlin for United States
Beginning of contact between Sheeler and Stieglitz; Sheeler also involved with Arensberg circle
Willard Huntington Wright publishes book *Modern Painting*
Davis spends summer at Gloucester, continues to do so until 1934
Daniel takes a job at the Thumb Box Gallery
Frost returns to New York
Robus returns to the U.S. and settles in Greenwich Village
Nadelman's first American exhibition at 291
Covert settles in New York after returning from Paris
Demuth lives in Greenwich Village from the fall of 1915 until the spring of 1916
Sheeler included in group exhibition at Montross Gallery, also exhibits there in 1916, 1917, and 1923
- 1916 The Forum Exhibition of Modern American Painters, New York
Bluemner moves from New York to New Jersey
Dasburg visits Taos, New Mexico, with Maurice Sterne and Mabel Dodge; continues to visit New Mexico each year after 1916
Kantor enrolls at the Independent School of Art
Demuth and Hartley spend summer at Provincetown and the winter of 1916-17 in Bermuda
Macdonald-Wright returns to New York and lives there until 1919
O'Keeffe again studies under Dow at Columbia in the spring; her drawings and watercolors are shown at 291; in fall becomes head of art department at West Texas Normal School, Canyon, Texas
Covert helps found the Society of Independent Artists and serves as its first secretary
Saÿen and Schamberg organize "Philadelphia's First

- Exhibition of Advanced Modern Art" at McClees Galleries
- 1917 Demuth spends the summer at Gloucester, divides his time between Lancaster and New York
Kuhn founds the Penguin Club (closes in 1919)
Carles joins faculty of The Pennsylvania Academy of the Fine Arts, continues there intermittently until 1925
Davis has first one-man exhibition at the Sheridan Square Gallery
Daniel has first one-man show at De Zayas's Modern Gallery
O'Keeffe has first solo exhibition at 291
The Society of Independent Artists holds its first annual exhibition
Van Everen takes studio in the Vanderbilt Apartments where Daugherty is already established, also meets Frost
291 closes in June
Sheeler has one-man exhibition of paintings and photographs at The Modern Gallery
Frost dies on December 7
- 1918 Daniel has exhibition of drawings and watercolors at the Independents' Studio
Demuth chiefly in Lancaster, with visits to New York
Hartley goes to Taos, New Mexico, paints expressionist landscapes; remains there until 1920
Lachaise has first one-man show at the Bourgeois Gallery, New York
O'Keeffe resigns her teaching position in West Texas and devotes herself to painting
Sayen dies in Philadelphia on April 27
Schamberg dies October 13 during a flu epidemic in Philadelphia
- 1919 Sheeler moves to New York
Macdonald-Wright moves to Santa Monica, California
De Zayas opens his Gallery at 549 Fifth Avenue, New York
Feitelson makes his first trip to Paris
Laurent begins teaching at the Art Students League, New York
Matulka makes his first trip as an artist to Paris
Schamberg given a retrospective exhibition at Knoedler's, his first one-man show in New York
- 1920 Kramer makes his only return trip to Europe, to survey Industrial Art Education on a Rockefeller grant
Matulka travels to Paris and Czechoslovakia
Weber moves to Garden City, Long Island, and teaches at the Art Students League
Storrs buys a chateau in Mer, France, and has first one-man exhibition at Folsom Galleries, New York
Benton, after the winter of 1919-20, renounces modernism
Sheeler becomes associated with the De Zayas Gallery
Founding of the Société Anonyme, Inc.
- 1921 Carles travels to Europe, financed by Carroll Tyson, and lives at Voulangis with Steichen
Demuth makes his fourth and last trip to Paris
De Zayas Gallery closes at the end of the season
Russell settles in Aigremont, France
Sheeler and Strand make the film *Manahatta*
Murphy arrives in Paris and studies with Natalia Goncharova
New York Dada published by Duchamp and Man Ray, working in collaboration
- 1922 Hartley's first book of verse published in Paris
- Macdonald-Wright becomes director of the Art Students League in Los Angeles
Hamilton Easter Field establishes Salons of America
Founding of The Modern Artists of America, Inc.
Robus begins to create sculpture
Stella goes to Italy
- 1923 Covert abandons painting and initiates the collection of the Société Anonyme, Inc., through the gift of six of his works
Demuth stays in New York from late February to mid-March
Dasburg publishes article "Cubism" in *The Arts*, November
Davis visits New Mexico
Dickinson's first one-man show held at the Daniel Gallery
Macdonald-Wright begins serious study of oriental art and culture and writes *A Treatise on Color*
Murphy completes his large painting *Boat Deck*, which causes a scandal at the Salon; also creates the scenario, decor, costumes for ballet *Within the Quota*
Stella returns to New York from Italy and lectures at the Société Anonyme
- 1924 Covert declines Dreier's offer to become "custodian" of the Société Anonyme
Dreier meets Braque and Chagall who were showing at the Reinhardt Gallery
Feitelson has first one-man show at the Daniel Gallery
O'Keeffe and Stieglitz are married
Kelly travels to Paris on a Cresson Fellowship
- 1925 Demuth included in the "Seven Americans" exhibition at the Anderson Galleries arranged by Stieglitz
Flannagan contracts all his work to the Weyhe Gallery in exchange for weekly salary
Friedman's first one-man exhibition at the Bourgeois Gallery
Stieglitz opens the Intimate Gallery with a Marin exhibition

Modern Art And Its Sources:

Exhibitions in New York, 1910-1925

A Selective Checklist by Judith K. Zilczer

Date	Exhibition	Gallery
1910		
Feb. 7-19	John Marin	291
Feb. 23-Mar. 8	Henri Matisse	291
Mar. 9-21	Younger American Painters	291
Apr. 26-Nov.	Marius de Zayas	291
Nov. 18-Dec. 8	Henri Rousseau	291
1911		
Jan. 18-Feb. 3	Arthur Carles	291
Feb. 2-22	John Marin	291
Mar. 1-25	Cézanne	291
Mar. 28-Apr. 25	Picasso	291
1912		
Jan. 18-Feb. 3	Arthur Carles	291
Feb.	Max Weber	Murray Hill
Feb. 7-26	Marsden Hartley	291
Feb. 27-Mar. 12	Arthur Dove	291
Apr. 11-May 10	Children's Drawings	291
Dec.	German Graphic Art	Berlin
Dec. 15-Jan. 14, 1913	Abraham Walkowitz	291
1913		
Jan. 15-29	Alfred Maurer	Folsom
Jan. 20-Feb. 15	John Marin	291
Feb. 15-Mar. 15	International Exhibition of Modern Art	Armory of the 69th Infantry
Mar. 17-Apr. 5	Francis Picabia	291
Apr. 8-May 20	Marius de Zayas	291
Apr.-May 17	Joseph Stella	Italian National Club
Nov. 17-Dec. 6	Hamilton E. Field and Robert Laurent	Ardsley
Nov. 19-Jan. 3, 1914	Abraham Walkowitz	291
1914		
Jan. 12-Feb. 14	Marsden Hartley	291
Feb. 2-23	Paintings and Drawings by Modern Americans	Montross
Feb. 5-Mar. 7	Contemporary Art	National Arts Club
Feb. 14-Mar. 5	Children's Drawings	291
Through Feb.	Opening Exhibition	Bourgeois
March 2-16	Synchromists	Carroll
Mar. 12-Apr. 1	Constantin Brancusi	291
Summer	Picasso	Washington Square
Nov. 3-27	African Sculpture	291
Nov.	Charles Demuth	Daniel
Through Dec.	Modern Painters	Daniel
Through Dec.	"Cubist" Watercolors	Carroll
Dec. 9-Jan. 11, 1915	Picasso, Braque, Mexican Pottery	291
1915		
Jan. 2-19	American Art of Today	Daniel
Through Jan.	Marsden Hartley	Daniel
Jan. 12-26	Francis Picabia	291
Jan. 27-Feb. 22	Marion H. Beckett and Katharine Rhoades	291
Jan. 20-Feb. 27	Henri Matisse	Montross
Jan.-Feb. 3	French Modernists and Odilon Redon	Carroll
Feb. 1-13	Max Weber	Ehrich
Mar. 27-Apr. 17	Children's Drawings	291
Mar. 23-Apr. 24	Modern Americans	Montross
Mar.-Apr.	Hamilton Field and Robert Laurent	Daniel
Apr. 28-May 22	Modern Art Applied to Decoration by Leading American Artists	Montross
Through Oct. To Oct. 23	Autumn Exhibition Modern Americans	Daniel Montross

Date	Exhibition	Gallery
Oct.-Nov. 3	Man Ray	Daniel
Oct. 16-Nov. 13	Picabia, Braque, Picasso, Stieglitz, African Sculpture	Modern
Nov. 10-Dec. 7	Oscar Bluemner	291
Nov. 20-Dec. 15	Vincent Van Gogh	Modern
Nov. 24-Dec. 7	William and Marguerite Zorach	Daniel
Nov.-Jan., 1916	Modern Americans Sponsored by People's Art Guild	University Settlement, Centre Coffee House, Madison House, Bronx House, Meinhard Neighborhood House, Bronx YMHA
To Dec. 30	Max Weber	Montross
Dec.-Jan. 3, 1916	Picasso	Modern
Dec. 8-Jan. 8, 1916	Elie Nadelman	291
1916		
Jan. 5	Picabia and African Sculpture	Modern
Jan. 2-18	American Art of Today	Daniel
Jan. 5-19	Contemporary French Painting	Knoedler
To Jan. 23	Ten Modernists	Gamut
Through Jan.	Cézanne	Montross
Jan. 18-Feb. 12	John Marin	291
Feb.-Mar. 4	Picabia, Cézanne, Van Gogh	Modern
Feb. 8-Mar. 4	Picasso, Braque, Rivera	Montross
Feb. 14-Mar. 12	Fifty Pictures by Fifty Americans	291
Through Feb.	Abraham Walkowitz	Petrus
Mar. 13-25	Hamilton Field and Robert Laurent	Anderson
Mar. 11-Apr. 22	Forum Exhibition of Modern American Painters	Modern
Apr. 4-May 22	Mrs. A. Roosevelt, Alice Morgan Wright, Adolph Wolff, Modigliani, Brancusi	
Apr. 4-22	Marsden Hartley	291
Apr. 29-June 10	Crotti, Duchamp, Gleizes, Metzinger	Montross
To Apr. 29	Cézanne, Van Gogh, Picasso, Pia, Rivera	Modern
Apr.-May 20	Paintings, Drawings, and Sculpture Arranged by a Selected Group of Americans	Bourgeois
May 23-June 8	Spring Exhibition of Modern Painters	
Sept. 11-Oct.	Georgia O'Keeffe, C. Duncan, René Lafferty	Daniel
Oct.	Modern Paintings and African Sculpture	291
Oct. 3-21	Opening Exhibition at Enlarged Daniel Gallery	Modern
Oct. 23-Nov. 11	Opening Exhibition Season, 1916-17	Daniel
Nov.	Sculpture by Brancusi	Montross
Nov. 1-14	Patrick Henry Bruce	Modern
Nov. 13-25	Modern French Graphic Art...with Pictures	Modern
Nov. 26-Dec. 3	Made in France by Americans	Modern
Dec. 12-30	Derain, Burty, Vlaminck	Montross
Dec. 17-Jan. 17, 1917	African Sculpture	291
Through Dec.	Contemporary Group Exhibition	Ardsley
Dec.-Jan. 1917	Abraham Walkowitz	Daniel
	Modern Art	
	William and Marguerite Zorach	
1917		
From Jan. 10	The Vorticists	Penguin
To Jan. 16	H. Paul Burlin and Man Ray	Daniel
Jan. 22-Feb. 7	Marsden Hartley	291
Feb. 14-Mar. 3	John Marin	291
Feb. 10-Mar. 10	Modern Art	Bourgeois
To Feb. 9	Marsden Hartley	Daniel
Feb. 13-Mar. 3	Davies, Pascin, Kuhn, Sheeler, Weber	Montross
Feb. 17-Mar. 10	Futurist Paintings by American Artists	Gamut
Through Feb.	Elie Nadelman	Scott & Fowles
Mar.	Cézanne	Arden
Mar. 6-17	Gino Severini	291
Mar. 12-28	Patrick Henry Bruce	Modern
Mar. 20-31	Stanton Macdonald-Wright	291

Date	Exhibition	Gallery
1917 (Cont'd)		
Mar. 29-Apr. 19	Sheeler, Strand, Schamberg	Modern
Through Mar.	Thomas H. Benton	Chelsea
Mar. 20	Introspective Art	Whitney
Apr. 3-27	Georgia O'Keeffe	291
Apr. 10-May 6	First Annual Exhibition, Society of Independent Artists	
To Apr. 6	Hamilton Field and Robert Laurent	Daniel
Oct. 8-20	Opening exhibition, Season 1917-18	Montross
Oct. 13-20	Mell Daniel	Modern
Oct.-Nov. 6	Opening Exhibition, Season 1917-18	Daniel
Nov. 3-24	André Derain	Modern
To Nov. 28	William and Marguerite Zorach	Daniel
Nov.	Watercolors by American Artists	Montross
Through Nov.	Negro Children's Paintings and Drawings	Coady
Dec. 3-15	Charles Sheeler	Modern
To Dec. 27	Thomas Benton and Modernist Watercolors	Daniel
Through Dec. 29	Modern Paintings	Cosmopolitan
1918		
Jan. 6-19	Maurice de Vlaminck	Modern
Jan. 2-Feb. 2	A.E. Gallatin Collection	Bourgeois
Jan. 26-Feb. 9	African Sculpture	Modern
Feb. 13-Mar. 9	Gaston Lachaise	Bourgeois
Mar. 16-Apr. 6	Contemporary Art	Penguin
Mar. 11-30	Picasso, Derain, Gris, Rivera	Modern
Mar. 25-Apr. 20	Modern Art Arranged by a Group of European and American Artists	Bourgeois
To Mar. 18	Stanton Macdonald-Wright	Daniel
Mar. 20-Apr. 2	William and Marguerite Zorach	Daniel
Apr. 20-May 12	Second Annual Exhibition, Society of Independent Artists	
Apr.-May 2	Collection Léonce Alexandre-Rosenberg	Anderson
To Oct. 26	Modernist School	Montross
Nov. 11-Dec. 7	Modern Americans	Bourgeois
To Dec. 30	Thomas Hart Benton	Daniel
1919		
Jan. 11-Feb. 1	American Sculpture	Bourgeois
To Jan. 25	Modern American Artists	Montross
Mar. 28-Apr. 14	Third Annual Exhibition, Society of Independent Artists	
May 1-14	Annual Watercolor Exhibition by American Artists	Daniel
May 3-24	Annual Exhibition of Modern Art	Bourgeois
Through May 24	French Art	Arden
Oct. 27-Nov. 8	Elie Nadelman	Knoedler
Nov. 1-15	African Negro Art	Modern
Nov. 17-Dec. 6	European Modern Art	Modern
Nov. 29-Dec. 20	Edvard Munch	Bourgeois
1920		
Jan. 31-Feb. 21	Gaston Lachaise	Bourgeois
Feb. 10-21	Cézanne Watercolors	Montross
Mar. 11-Apr. 1	Fourth Annual Exhibition Society of Independent Artists	
Mar. 22-Apr. 12	John Marin	Daniel
Mar. 27-Apr. 24	Joseph Stella	Bourgeois
Apr. 19-May 1	John Covert	Modern
Apr. 30-June 15	Opening Exhibition	Société Anonyme
Oct. 23	Vincent Van Gogh	Montross
Nov.	Cézanne	Modern
Through Dec. 24	John Storrs	Folsom
Dec. 15-Feb. 1921	French and Spanish Artists	Société Anonyme
1921		
Jan. 22-Feb. 12	Henri Rousseau	Modern

Date	Exhibition	Gallery
Feb. 1-15	Alexander Archipenko, sponsored by the Société Anonyme, Inc.	Daniel
Feb. 26-Mar. 24	Fifth Annual Exhibition, Society of Independent Artists	
Feb.-Apr.	Modern French Masters	Brooklyn Museum
Mar. 15-Apr. 12	Eighth Exhibition (Dada Group)	Société Anonyme
Apr. 25-May 18	Contemporary Painting and Sculpture	Wanamaker/Belmaison
Apr.-May	John Marin	Daniel
May 3-Sept. 15	Impressionist and Post-Impressionist Painting	Metropolitan Museum of Art
May 7-31	American Art, Sponsored by the Junior Art Patrons of America	Fine Arts Building
Nov. 22-Dec. 17	French Cubists and Post-Impressionists	
To Dec. 24	Nine Artists	Wanamaker/Belmaison
1922		Whitney
Jan. 14-28	Watercolors and Pastels by Children	Bourgeois
Jan.	Natalia Goncharova and Mikhail Larionov	Kingore
Jan. 24-Feb. 11	John Marin	Montross
Jan.-Feb. 25	André Derain	Brummer
Mar. 4-25	Robert Laurent Sculptures	Bourgeois
Mar. 11-Apr. 2	Sixth Annual Exhibition, Society of Independent Artists	
Apr.	Contemporary French Art	Sculptors' Gallery
Apr. 1-30	Modern Artists of America, Inc.	Brummer
Apr. 1-30	Special Exhibition of Contemporary Art	Montross
Apr. 2-13	Modern Sculpture, Watercolors and Drawings	Colony Club
Apr.	Members' Work	Whitney
Through April	Charles Sheeler	Daniel
To June 4	Contemporary Artists-	People's Assembly
Oct. 16-Nov. 4	Autumn Salon of Salons of America	Anderson
Nov. 14	Opening Exhibition	New Gallery
Dec. 1-23	Arthur Carles	Montross
Dec. 16-Jan. 10, 1923	Jacques Villon	Société Anonyme
1923		
Jan. 9	Third Exhibition of French Art	New Gallery
Jan. 10-Feb. 5	Joseph Stella	Société Anonyme
Jan. 17-Feb. 10	Jules Pascin	Brummer
Jan. 23-Mar. 4	Russian Exhibition in collaboration with the Société Anonyme, Inc.	Brooklyn Museum
Feb. 23	John Storrs	
Feb. 5-17	Marguerite Zorach	Société Anonyme
Feb. 24-Mar. 18	Seventh Annual Exhibition, Society of Independent Artists	Montross
Mar. 6-24	John Marin	
Mar. 23-May 4	Kandinsky	Montross
Mar. 26-Apr. 14	American Painters and Sculptors	Société Anonyme
May	Contemporary European and American Art	Bourgeois
May 21-June 9	Spring Salon, Salons of America	New Gallery
June 1-15	Paintings of New York by Artists of Yesterday and Today	American Art Association
Oct. 5-24	Modern Paintings	Wanamaker/Belmaison
Oct. 15-Nov. 3	Modern Watercolors	Kraushaar
Nov.	Picasso	Wildenstein
1924		
Jan. 7-Feb. 7	Paul Klee	
Jan. 20-Feb. 9	Alexander Archipenko, sponsored by the Société Anonyme, Inc.	Société Anonyme
Jan. 26-Feb. 14	The Dial Folio, "Living Art"	Kingore
Feb. 13	Constructivists and Suprematists	
Feb. 16-Mar. 8	John Marin	Montross
Mar. 7-30	Eighth Annual Exhibition, Society of Independent Artists	Société Anonyme
Apr. 14-26	Abraham Walkowitz	Montross
		Kraushaar

Date	Exhibition	Gallery
1924 (Cont'd)		
May 13-June 21	Max Weber	J. B. Neumann Print Rooms
May 20-June 1	Spring Exhibition	Salons of America
Oct. 20-Nov. 1	William Zorach	Kraushaar
Dec. 4-27	Georges Seurat	Brummer
n.d.	Lorser Feitelson	Daniel
1925		
Feb. 9-28	Walter Pach	Brummer
Mar. 6-29	Ninth Annual Exhibition, Society of Independent Artists	
Mar. 9-28	Alfred Stieglitz Presents Seven Americans	Anderson
Summer	Watercolors and Pastels by Young American Artists	Daniel
Nov. 16-28	Ferdinand Leger, sponsored by the Société Anonyme, Inc.	Anderson
Nov. 28-Dec. 18	Arnold Friedman	Bourgeois

Key to Galleries

Name	Name and Address
Anderson	Anderson Galleries, Madison Ave. & 40th St.
Arden	Arden Galleries, 599 Fifth Ave.
Ardsley	Ardsley Studios, 110 Columbia Heights, Brooklyn
Berlin	Berlin Photographic Gallery, 305 Madison Ave.
Bourgeois	Bourgeois Galleries, 668 Fifth Ave.
Brummer	Brummer Galleries, 43 East 57th St.
Carroll	Carroll Galleries, 9 East 44th St. (67 Fifth Ave., 1917)
Chelsea	Chelsea Neighborhood Gallery
Coady	Coady Gallery, 489 Fifth Ave.
Cosmopolitan	Cosmopolitan Club, 133 East 40th St.
Daniel	Daniel Gallery, 2 West 47th St.
Ehrich	Ehrich Print Gallery, 707 Fifth Ave.
Folsom	Folsom Gallery, 396 Fifth Ave.
Gamut	Gamut Club, 69 West 46th St.
Kingore	Kingore Gallery, 668 Fifth Ave.
Knoedler	Knoedler and Co., 556 Fifth Ave.
Kraushaar	C. W. Kraushaar Galleries, 260 Fifth Ave.
MacDowell	MacDowell Club, 108 West 55th St.
Modern	Modern Gallery, 500 Fifth Ave.
Montross	Montross Gallery, 550 Fifth Ave.
National Arts Club	15 Gramercy Park South
New Gallery	600 Madison Ave.
Penguin	The Penguin Club, 8 East 19th St.
People's Art Guild	918 Cauldwell Ave.
People's Assembly	People's Art Assembly, People's House, 7 East 15th St.
Petrus	Petrus Stuyvesant Club
Scott and Fowles	Scott and Fowles, 590 Fifth Ave.
Société Anonyme	Société Anonyme, Inc., 19 East 47th St.
291	Little Galleries of the Photo-Secession, 291 Fifth Ave.
Wanamaker/Belmaison	Belmaison Galleries, The John Wanamaker Gallery of Modern Decorative Art, Broadway at Ninth St.
Washington Square	Washington Square Gallery, 47 Washington Square
Whitney	Mrs. H. P. Whitney Studio, 8 West 8th St. (Whitney Studio Club, founded 1918, at 147 W. 4th St.)

Lenders to the Exhibition

- The William Hayes Ackland Memorial Art Center,
 University of North Carolina, Chapel Hill
 Addison Gallery of American Art, Phillips Academy,
 Andover, Massachusetts
 The Baltimore Museum of Art
 Lawrence H. Bloedel, Williamstown, Massachusetts
 Fannie T. Brenner, New York
 Doris Bry, New York, for Georgia O'Keeffe
 Melville Cane, New York
 Mr. and Mrs. Arthur A. Collins, Dallas, Texas
 The Columbus Gallery of Fine Arts, Columbus, Ohio
 Corcoran Gallery of Art, Washington
 Andrew Crispo Gallery, New York
 Mell Daniel, Tomkins Cove, New York
 Mrs. Stuart Davis, New York
 Terry Dintenfuss, Inc., New York
 Mr. and Mrs. William M. Donnelly, McLean, Virginia
 Mr. and Mrs. Lorser Feitelson, Los Angeles
 Forum Gallery, Inc., New York
 Mr. and Mrs. Ira Glackens, Washington
 Katherine Graham, Washington
 Graham Gallery, New York
 Mr. and Mrs. Joseph C. Haefelin, Wynnewood, Pennsylvania
 Judith Wolman Harris, Baltimore, Maryland
 Michael and Harriet Heron
 Hirschl and Adler Galleries, Inc., New York
 The Hirshhorn Museum and Sculpture Garden,
 Smithsonian Institution, Washington
 Joseph H. Hirshhorn Private Collection
 Mrs. Earle Horter, Philadelphia
 Mr. and Mrs. Douglas Hyland, Greenville, Delaware
 Mr. and Mrs. Sigmund M. Hyman, Stevenson, Maryland
 The Indianapolis Museum of Art, Indianapolis, Indiana
 Estate of Harriet Janis
 Kraushaar Galleries, New York
 Lachaise Foundation
 Courtesy Robert Schoelkopf Gallery, New York
 William H. Lane Foundation, Leominster, Massachusetts
 Paul Laurent, Stamford, Connecticut
 Marion Koogler McNay Art Institute, San Antonio
 Munson-Williams-Proctor Institute, Utica, New York
 The Museum of Modern Art, New York
 Mr. and Mrs. E. Jan Nadelman, Riverdale-on-Hudson,
 New York
 National Collection of Fine Arts,
 Smithsonian Institution, Washington
 University of Nebraska—Lincoln Art Galleries
 The Neuberger Museum,
 State University of New York at Purchase
 New Bertha Schaefer Gallery, Inc., New York
 The North Carolina Museum of Art, Raleigh
 Helen Miller Obstler, Mamaroneck, New York
 Mrs. Walter Pach (Nikifora N. Iliopoulos), New York
 The Philadelphia Museum of Art
 Mr. and Mrs. Meyer P. Potamkin, Philadelphia
 Mr. and Mrs. Henry M. Reed, Montclair, New Jersey
 Mrs. Elizabeth Rhoades Reynolds, Sharon, Connecticut
 John and Mable Ringling Museum of Art, Sarasota, Florida
 Roswell Museum and Art Center, Roswell, New Mexico
 Dr. and Mrs. Ira Leo Schamberg, Elkins Park, Pennsylvania
 Mr. and Mrs. John D. Schiff, New York
 Robert Schoelkopf Gallery, New York
 Mr. and Mrs. John Schoepperle, White Plains, New York
 Seattle Art Museum, Washington
 Mrs. John Sloan, New York
 Ira Spanierman, New York
 University Gallery, University of Minnesota, Minneapolis
 Mr. and Mrs. Maurice Vanderwoude, Great Neck, New York
 Wadsworth Athenaeum, Hartford, Connecticut
 Weatherspoon Art Gallery,
 University of North Carolina at Greensboro
 Weyhe Gallery, New York
 Jean L. Whitehill, New York
 The Whitney Museum of American Art, New York
 Beatrice Wood, Ojai, California
 Sue and David Workman, New York
 Alice Morgan Wright, Albany, New York
 Yale University Art Gallery, Collection Société Anonyme
 Zabriskie Gallery, New York
 The Carl and Laura Zigrosser Collection,
 Courtesy of the Philadelphia Museum of Art
 Collection of the Zorach Children, Brooklyn

Catalogue of the Exhibition

The works of each artist are arranged chronologically. Dimensions are in inches, height preceding width. Oils are on canvas, watercolors and drawings are on paper unless otherwise noted.

Tom Benrimo (1887-1958)

Jockeys. 1918. Oil on masonite. 14 x 15. Lent by Mr. and Mrs. Arthur A. Collins, Dallas, Texas.

Thomas Hart Benton (1889-1975)

Constructivist Still Life, Synchromist Color. c. 1917-18. Oil on paper. 12½ x 13¾. Lent by The Columbus (Ohio) Gallery of Fine Arts: Gift of Ferdinand Howald.

River Gorge. c. 1919-20. Watercolor. 12 x 13½. Lent by Mr. and Mrs. Joseph C. Haefelin, Wynnewood, Pennsylvania.

Oscar Bluemner (1867-1938)

Red Farm at Pochuck. 1914. Oil. 29½ x 39½. Private Collection, New York.

Michael Brenner (1885-1969)

Portrait of Gertrude Stein. Before 1925. Bronze. 18 high. Lent by Fannie T. Brenner, New York.

Portrait of a Man (also identified as *Portrait of a Woman*). c. 1925. Bronze. 13 high. Lent by the Whitney Museum of American Art, New York, gift of Mrs. Michael Brenner.

Patrick Henry Bruce (1881-1936)

Composition II. Oil. 38¾ x 51. Lent by Yale University Art Gallery, gift of Collection Société Anonyme.

Still Life. c. 1922-25. Oil. 23½ x 28¾. On loan from the Neuberger Museum.

Arthur B. Carles (1882-1952)

Interior with Woman at Piano. 1912-13. Oil. 32¼ x 39¼. Lent by The Baltimore Museum of Art.

Steichen's Garden. 1921. Oil. 25½ x 24. Lent by the Philadelphia Museum of Art, The Samuel S. White, 3rd, and Vera White Collection.

John Covert (1888-1960)

Temptation of St. Anthony, #2. 1919. Oil. 19 x 19¾. Lent by the Seattle Art Museum, Seattle, Washington.

Time. 1919. Oil and upholstery tacks on composition board. 25½ x 23¾. [Photograph of work not included in exhibition.] Yale University Art Gallery, gift of Collection Société Anonyme.

Doll. Before 1923. Oil. 24 x 26. Lent by the Seattle Museum of Art, Seattle, Washington.

Konrad Cramer (1888-1963)

Strife. 1913. Oil. 27½ x 23¾. Lent by Joseph H. Hirshhorn Private Collection.

Untitled. 1921. Mixed drawing media with collage. 12¾ x 8¾. Lent by Dillard Collection, Weatherspoon Art Gallery, University of North Carolina at Greensboro.

Mell Daniel (1899-)

Still Life. c. 1921. Oil. Collection of Katharine Graham, Washington.

Untitled. c. 1923. Grease crayon, ink, watercolor. 12 x 9. Lent by Mell Daniel, Tomkins Cove, New York.

Untitled. c. 1923. Grease crayon, ink, watercolor. 12 x 9. Lent by Mell Daniel, Tomkins Cove, New York.

Andrew Dasburg (1887-)

Sermon on the Mount. 1910-16 [1914-15]. Watercolor. 12 x 9½. Lent by Permanent Collection, Roswell Museum and Art Center, Roswell, New Mexico.

Improvisation. 1915-16. Oil. 35½ x 29½. Collection of Mr. and Mrs. Henry M. Reed, Montclair, New Jersey.

James Henry Daugherty (1889-1974)

Flight Into Egypt. c. 1920. Oil. 39½ x 29¾. Lent by Robert Schoelkopf Gallery, New York.

Arthur B. Davies (1862-1928)

Interwoven. c. 1913. Oil on board. 23 x 28. Lent by Graham Gallery, New York.

The Athlete. Before 1919. [Photograph of unlocated sculpture.]

Stuart Davis (1894-1964)

The President. 1917. Oil. 36 x 26¾. Lent by Munson-Williams-Proctor Institute, Utica, New York

The Coast. 1921. Oil. 20 x 40. Lent by Mrs. Stuart Davis, New York.

ITLKSEZ. 1921. Collage and watercolor. 22 x 16. Lent by William H. Lane Foundation, Leominster, Massachusetts.

Still Life. 1924. Oil on board. 18 x 24. Lent by Mrs. Stuart Davis, New York.

Manierre Dawson (1887-1969)

Procession. 1910. Oil on wood panel in three pieces. 31 x 26. Lent by Robert Schoelkopf Gallery, New York.

Lucrece. 1911. Oil. 36 x 32. From the Collection of the John and Mable Ringling Museum of Art, Sarasota, Florida.

Charles Demuth (1883-1935)

Backdrop of East Lynne. 1919. Tempera on cardboard. 19¾ x 15¾. Lent by University of Nebraska—Lincoln Art Galleries, F.M. Hall Collection.

Lancaster. 1920. Tempera and pencil on paper. 23¾ x 19½. Lent by The Philadelphia Museum of Art, The Louise and Walter Arensberg Collection.

The Tower (or After Sir Christopher Wren). c. 1920. Tempera on pasteboard. 23½ x 19¾. Lent by The Columbus (Ohio) Gallery of Fine Arts: Gift of Ferdinand Howald.

Still Life No. 1. c. 1921. Watercolor. 11¾ x 17¾. Lent by The Columbus (Ohio) Gallery of Fine Arts: Gift of Ferdinand Howald.

Marius de Zayas (1880-1961)

Alfred Stieglitz. c. 1914. Photogravure. 9½ x 7. Private Collection.

Mrs. Eugene Meyer, Jr. c. 1914. Photogravure. 9½ x 7¼. Private Collection.

Preston Dickinson (1891-1930)

Symphonie Domestique Americaine. Before 1923. Oil on panel. 19¾ x 16. Lent by Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts.

Factory. 1920? Oil. 29¾ x 25¾. Lent by The Columbus (Ohio) Gallery of Fine Arts: Gift of Ferdinand Howald.

Arthur G. Dove (1880-1946)

Movement No. 1. c. 1911. Pastel on canvas mounted on pasteboard. 21½ x 18. Lent by The Columbus (Ohio) Gallery of Fine Arts: Gift of Ferdinand Howald.

#4 Creek. c. 1914. Charcoal. 20¾ x 17. Lent by the Corcoran Gallery of Art, Washington.

Abstraction. 1915. Oil on board. 10½ x 8½. Lent by Terry Dintenfass, Inc., New York.

Gear. 1922. Oil. 22 x 18. Lent by Terry Dintenfass, Inc., New York.

Seaside. 1925. Collage. 12½ x 10¼. Lent by Terry Dintenfass, Inc., New York.

Katherine S. Dreier (1877-1952)

Abstract Portrait of Marcel Duchamp. 1918. Oil. 18 x 32. Lent by The Museum of Modern Art, New York, Abby Aldrich Rockefeller Fund, 1949.

Lorser Feitelson (1898-)

Two Figures: Kinetic Organization. 1919-20. Oil on carton. 26 x 38. Lent by Mr. and Mrs. Lorser Feitelson, Los Angeles.

John B. Flannagan (1895-1942)

Beginning I. 1924-25. Mahogany. 19 high. Lent by Weyhe Gallery, New York.

Oaken Chest. 1924-25. Oak. 17 x 36. Lent by Mr. and Mrs. John Schoepperle, White Plains, New York.

Arnold Friedman (1874-1946)

Untitled. c. 1918. Oil. 16½ x 21. Collection of Mr. and Mrs. Henry M. Reed, Montclair, New Jersey.

Arthur Burdett Frost, Jr. (1887-1917)

Harlequin. 1914. Oil. 13½ x 9½. Collection of Mr. and Mrs. Henry M. Reed, Montclair, New Jersey.

Marsden Hartley (1877-1943)

Abstraction. 1911. Oil on cardboard. 16¼ x 13¼. Lent by University Gallery, University of Minnesota, Minneapolis, Minnesota, gift of Ione and Hudson Walker.

Military. 1913. Oil. 39¼ x 39¼. Lent by Wadsworth Atheneum, Hartford, the Ella Gallop Sumner and Mary Catlin Sumner Collection.

Abstract Forms. 1914. Oil. 39½ x 32. Lent by Mr. and Mrs. Meyer P. Potamkin, Philadelphia.

Indian Fantasy. 1914-15. Oil. 47 x 39½. Lent by North Carolina Museum of Art, Raleigh.

Trixie. 1916. Oil on composition board. 24 x 20. Collection of Michael and Harriet Heron.

Morris Kantor (1896-1974)

Mood. 1921. Oil. 14 x 21. Lent by New Bertha Schaefer Gallery, Inc., New York

Leon Kelly (1901-)

Italian Model. 1920. Oil. 30 x 16. Lent by Estate of Harriet Janis.

Gaston Lachaise (1882-1935)

La Montagne. c. 1913, cast in 1930. Bronze. 6¾ high. Lent by The Carl and Laura Ziegrosser Collection, courtesy of the Philadelphia Museum of Art.

Standing Draped Woman. c. 1916. Bronze. 10½ high. Lent by the Lachaise Foundation, Courtesy Robert Schoelkopf Gallery, New York.

Robert Laurent (1890-1970)

Priestess. 1913. Walnut. 40 x 17. Lent by Paul Laurent, Stamford, Connecticut.

Head (Abstraction). 1916. Mahogany. 15 high. Lent by Sue and David Workman, New York.

Stanton Macdonald-Wright (1890-1973)

"Conception." Synchromy. 1915. Oil. 30 x 24. Lent by the Whitney Museum of American Art, New York, gift of George F. Of.

"Oriental." Synchromy in Blue-Green. 1918. Oil. 36 x 50. Lent by the Whitney Museum of American Art, New York.

Abstraction-Nude in Orange. 1919. Oil. 19 x 13. Collection of Mr. and Mrs. Henry M. Reed, Montclair, New Jersey.

John Marin (1870-1953)

Saint Paul's, Lower Manhattan. 1912. Watercolor. 18 x 14. The Delaware Art Museum, Wilmington, gift of John L. McHugh.

Boat. 1917. Watercolor. 12 x 15. Lent by Kraushaar Galleries, New York.

Abstraction. 1916. Watercolor. 16 x 18½. Lent by Marlborough Galleries. Estate of John Marin.

Stonington, Maine. 1919. Watercolor. 19 x 16. Lent by Lawrence H. Bloedel, Williamstown, Massachusetts.

New York. 1925. Watercolor. 20¾ x 17¼. Lent by The Philadelphia Museum of Art (The Alfred Stieglitz Collection).

Jan Matulka (1890-1972)

Composition. c. 1920. Gouache. 13¾ x 15. Collection of Mr. and Mrs. Henry M. Reed, Montclair, New Jersey.

Alfred H. Maurer (1868-1932)

Autumn. c. 1912. Oil on board. 17¼ x 14½. Lent by Mr. and Mrs. Ira Glackens, Washington.

Abstract Heads. c. 1920. Gouache. 21¼ x 17¼. Lent by New Bertha Schaefer Gallery, Inc., New York.

Gerald Murphy (1888-1964)

Doves. 1925. Oil. 48¾ x 36. Lent by Mr. and Mrs. William M. Donnelly, McLean, Virginia.

Elie Nadelman (1882-1946)

Head of Man in Top Hat (original in galvano-plastique, c. 1924; cast in bronze, 1974). Bronze. 27½ high. Lent by Mr. and Mrs. E. Jan Nadelman.

Seated Lady. (Original in galvano-plastique, c. 1924; cast in bronze.) Bronze. 53 high. Lent by Mr. and Mrs. E. Jan Nadelman.

George F. Of (1876-1954)

Woodland. Oil on board. 7¼ x 11½. Lent by Ira Spanierman, New York.

Georgia O'Keeffe (1887-)

Drawing No. 4. 1915. Charcoal. 24¾ x 18¾. Lent by Doris Bry, New York, for Georgia O'Keeffe.

Evening Star No. IV. 1917. Watercolor. 9 x 12. Lent by Doris Bry, New York, for Georgia O'Keeffe.

Orange and Red Streak. 1919. Oil. 27¼ x 23¼. Lent by Doris Bry, New York, for Georgia O'Keeffe.

From The Lake No. 3. 1924. Oil. 36 x 30. Lent by Doris Bry, New York, for Georgia O'Keeffe.

Birch and Pine Tree No. 1. 1925. Oil. 35 x 22. Lent by Doris Bry, New York, for Georgia O'Keeffe.

Walter Pach (1883-1958)

Untitled. c. 1914. Watercolor. 14 x 10. Lent by Mrs. Walter Pach (Nikifora N. Iliopoulos), New York.

St. Patrick's At Night. 1916. Oil. 18 x 24. Lent by Mrs. Walter Pach (Nikifora N. Iliopoulos), New York.

Man Ray (1890-)

The Hill. 1913. Oil. 20½ x 24½. Lent by The Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington.

Untitled. c. 1925. Photograph-related process (rayograph). 19 x 15¼. Lent by Addison Gallery of American Art, Andover, Massachusetts.

Katharine Nash Rhoades (1885-1965)

Untitled Drawing. c. 1915. [Present location unknown; reproduced in 291, no. 2, April 1915.] 291 lent by Mrs. Elizabeth Rhoades Reynolds, Sharon, Connecticut.

Hugo Robus (1885-1964)

Backyards, New York. c. 1916. Oil. 34 x 26. Lent by the Forum Gallery, Inc., New York.

Walking Figure. 1923. Bronze. 62 high. Lent by the Forum Gallery, Inc., New York.

Adelheid Roosevelt (1878-1962)

Untitled. c. 1916-17. Wood. 11½ high. Lent by Mrs. Heidi Saffel.

Morgan Russell (1886-1953)

Synchromie Cosmique. 1913-15. Oil. 16½ x 13¼. Lent by Munson-Williams-Proctor Institute, Utica, New York.

Synchromy. 1914-15. Oil on cardboard. 14¾ x 14¾. Collection of Mr. and Mrs. John D. Schiff, New York.

Color Form Synchromy (Eidos). 1922-23. Oil. 14½ x 10¾. Lent by Museum of Modern Art, New York, Mrs. Wendell T. Bush Fund, 1951.

H. Lyman Sayen (1875-1918)

Scheherazade. 1915. Oil. 25 x 30. Lent by the National Collection of Fine Arts, Smithsonian Institution, Washington.

The Thunderhower. c. 1916. Collage, tempera, and pencil on cardboard. 22 x 27¾. Lent by the National Collection of Fine Arts, Smithsonian Institution, Washington.

Morton L. Schamberg (1881-1918)

Geometrical Patterns. 1914. Oil. 28 x 16. Lent by Dr. and Mrs. Ira Leo Schamberg, Elkins Park, Pennsylvania.

Mechanical Abstraction. 1916. Oil on panel. 19½ x 15½. Lent by Mrs. Jean L. Whitehill, New York.

God. c. 1916. Assemblage of plumbing pipes on mitre box. 10½ high. Lent by the Philadelphia Museum of Art, The Louise and Walter Arensberg Collection.

Charles Sheeler (1883-1965)

Landscape. 1915. Oil on panel. 10½ x 14. Lent by William H. Lane Foundation, Leominster, Massachusetts.

Flower Forms. 1917. Oil. 23¼ x 19¼. Lent by Mrs. Earle Horter, Philadelphia.

Barn Abstraction. 1917. Conté crayon. 14¾ x 19½. Lent by The Philadelphia Museum of Art, The Louise and Walter Arensberg Collection.

Church Street El. 1920. Oil. 16¾ x 19¾. Lent by Mrs. Earle Horter, Philadelphia.

Joseph Stella (1877-1946)

Battle of Lights, Coney Island. c. 1914-18. Oil. 39 x 29½. Lent by University of Nebraska—Lincoln Art Galleries, F.M. Hall Collection.

Telegraph Pole. c. 1920. Gouache. 24½ x 19½. Lent by Mr. and Mrs. Meyer P. Potamkin, Philadelphia.

Macchina Naturale No. 4. c. 1923. Collage. 11½ x 9¼. Lent by Andrew Crispo Gallery, New York.

John Storrs (1887-1956)

New York. c. 1925. 21 x 3¾. Collection of the Indianapolis Museum of Art, Discretionary Fund.

Stone Panel with Black Marble Inlay. 1917-19. 60 x 15¼. Lent by Robert Schoelkopf Gallery, New York.

Henry Fitch Taylor (1853-1925)

Untitled Abstraction. 1915. Oil on board. 30 x 25. Lent by Weatherspoon Art Gallery, University of North Carolina at Greensboro, gift of Burlington Industries.

Jay Van Everen (1875-1947)

Untitled Abstraction. Early 1920s. Watercolor. 5½ x 5½. Lent by Robert Schoelkopf Gallery, New York.

Untitled. Early 1920s. Watercolor. 5¾ x 5¾. Lent by Mr. and Mrs. Douglas Hyland, Greenville, Delaware.

Abraham Walkowitz (1878-1965)

Untitled. 1910. Watercolor. 20 x 13¾. Lent by Zabriskie Gallery, New York.

Creation. 1913. Watercolor. 30½ x 22. Delaware Art Museum, Wilmington, anonymous gift.

Cityscape. c. 1915. Oil. 24 x 18. Lent by Zabriskie Gallery, New York.

Untitled Abstraction. c. 1918. Watercolor. 14½ x 19. Lent by Mr. and Mrs. Maurice Vanderwoude, Great Neck, New York.

Max Weber (1881-1961)

Composition with Three Figures. 1910. Gouache. 47 x 23½. Lent by The William Hayes Ackland Memorial Art Center, University of North Carolina, Chapel Hill, North Carolina, Ackland Fund.

Women and Tents. 1913. Oil. 30¼ x 36½. Lent by Helen Miller Obstler, Mamaroneck, New York.

Sunday Tribune. 1913. Pastel on newsprint. 22¼ x 16¼. Lent by the Forum Gallery, Inc., New York.

Avoirdupois. 1915. Oil. 21 x 18. Lent by the Baltimore Museum of Art.

Conversation. 1919. Oil. 42 x 32. Lent by Marion Koogler McNay Art Institute, San Antonio.

Spiral Rhythm. Original design 1915; plaster, 1959. 24 high. Lent by the Forum Gallery, Inc., New York.

Edith Clifford Williams (c. 1880-1971)

1914. 1914. Oil. [Photograph of painting not included in exhibition.] Collection of Katherine Graham, Washington.

Two Rhythms. 1916. Oil. 29 x 29. Lent by the Philadelphia Museum of Art, The Louise and Walter Arensberg Collection.

Beatrice Wood

Tango. c. 1923-25. Pencil and watercolor. 17 $\frac{1}{2}$ x 13 $\frac{1}{2}$. Lent by Beatrice Wood, Ojai, California.

Head of Woman. c. 1923-25. Pencil and watercolor. 12 x 9. Lent by Beatrice Wood, Ojai, California.

Alice Morgan Wright (1881-1975)

Wind Figure I. c. 1917-24. Bronze. 8 high. Lent by Alice Morgan Wright, Albany, New York.

Wind Figure II. c. 1917-24. Bronze. 8 high. Lent by Alice Morgan Wright, Albany, New York.

Medea. c. 1920. Plaster. 36 high. Lent by Alice Morgan Wright, Albany, New York.

Marguerite Thompson Zorach (1887-1968)

Judea Hill in Palestine. 1911. Oil. 20 x 25. Private collection.

Provincetown. 1916. Oil. 22 $\frac{1}{4}$ x 18. Lent by Mr. and Mrs. Sigmund M. Hyman, Stevenson, Maryland.

Mother and Child. 1917. Butternut wood. 16 x 7 $\frac{3}{4}$. Lent by Judith Wolman Harris, Baltimore, Maryland.

William Zorach (1889-1966)

Leo Ornstein-Piano Concert. 1918. Oil. 30 x 24. Collection of the Zorach children, Brooklyn.

Mirage-Ships at Night. 1919. Oil. 32 $\frac{1}{2}$ x 26 $\frac{1}{4}$. Lent by the National Collection of Fine Arts, Smithsonian Institution, Washington.

Tessim. 1921. Mahogany. 22 $\frac{1}{2}$ x 5 $\frac{1}{4}$. Collection of the Zorach children, Brooklyn.

Woman of Mars. c. 1924. Maine granite. 15 x 9. Collection of the Zorach children, Brooklyn.

Portraits of Artists: Credits/Sources

Artist	Courtesy of
Thomas Hart Benton	Estate of Thomas Hart Benton
Michael Brenner	Fannie T. Brenner
Patrick Henry Bruce	National Archives Collections (G.S.A.)
Arthur Carles	Carolyn Carles Mantovi
Konrad Cramer	Aileen B. Cramer
Mell Daniel	Mr. and Mrs. Mell Daniel
Andrew Dasburg	Archives of American Art, Smithsonian Institution
Arthur B. Davies	Photographs of Artists, Collection I, Archives of American Art, Smithsonian Institution
Stuart Davis	Mrs. Stuart Davis
Manierre Dawson	Mary M. Gedo
Arthur Dove	Paul Dove
Katherine Dreier	Beinecke Rare Book and Manuscript Library, Yale University
Lorser Feitelson	Mrs. Lorser Feitelson
Arthur B. Frost, Jr.	John Frost
Marsden Hartley	Aperture, Inc. (photo: Paul Strand)
Morris Kantor	Martha R. Kantor
Leon Kelly	Paula Muller
Gaston Lachaise	Aperture, Inc. (photo: Paul Strand)
Robert Laurent	John Laurent
John Marin	Virginia Zabriskie
Elie Nadelman	Lincoln Kirstein
Jan Matulka	Jan Matulka Papers, Archives of American Art, Smithsonian Institution
Alfred Maurer	Courtesy of National Collection of Fine Arts, Smithsonian Institution
Gerald Murphy	Honor M. Donnelly
Georgia O'Keeffe	Doris Bry, for Georgia O'Keeffe (photo: Alfred Stieglitz)
Walter Pach	Peter A. Juley and Son
Katharine Rhoades	Freer Gallery of Art, Smithsonian Institution, Washington, D.C. (photo: Alfred Stieglitz)
Hugo Robus	Forum Gallery, Inc.
H. Lyman Sayen	Courtesy of National Collection of Fine Arts, Smithsonian Institution
Charles Sheeler	Photographs of Artists I, File, Archives of American Art, Smithsonian Institution
Joseph Stella	Virginia Zabriskie
John Storrs	Monique Storrs Booz
Jan Van Everen	Margery M. Janes
Abraham Walkowitz	Virginia Zabriskie
Max Weber	Peter A. Juley and Son (photo: Paul Juley)
Beatrice Wood	Beatrice Wood
Edith Clifford Williams	Beinecke Rare Book and Manuscript Library, Yale University
Alice Morgan Wright	Sophia Smith Collection, Smith College
Marguerite Zorach	Collection of the Zorach children
William Zorach	Collection of the Zorach children

